



Dunbar Theater

Redevelopment

Feasibility Study Report



Advanced Plans Division
Metropolitan Area Planning Department
455 North Main Street
Wichita, Kansas

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INTRODUCTION

The consortium Team of Hardlines Design Company (HDC), AMS Research & Planning (AMS), and Professional Engineering Consultants (PEC) was commissioned by the City of Wichita, Kansas, to study the redevelopment potential of the Dunbar Theater as a community-based visual and performing arts center. The theater, at 1007 North Cleveland Avenue, is located near the intersection of East 9th Street North. It was once the focal point of a commercial and entertainment hub that served the McAdams Neighborhood and surrounding neighborhoods that were predominantly African-American in origin. Several historic buildings that were icons in the neighborhood heyday (prior to the development of the I-135 freeway and the associated floodwater canal system) still remain.

The feasibility study looked at the building, not only as an independent structure, but also within its historical context to see what the ultimate redevelopment potential would be if the theater were to successfully reopen with moderate to heavy use. The study looked at other development opportunities in the area that would be supportive of a performing arts center such as the Dunbar, knowing that the Theater is surrounded by several vacant properties, and successful cultural arts and entertainment venues seldom exist in isolation. Several supporting functions are suggested in the study, but the list is by no means conclusive. The surrounding vacant properties could be developed by the current/future owners, by other arts organizations, or by one of the many surrounding institutions of higher learning that have highly acclaimed visual arts, performing arts and/or music programs.

HDC performed an initial architectural building evaluation with PEC and these reports and their associated images are included in the feasibility study. AMC completed a market study for the facility to ascertain both local interests in seeing the Dunbar revived and regional interest in renting a smaller performing arts space like this. The marketing study is also included in its entirety. Following the results of the market study, HDC developed a conceptual plan for the facility that addresses both the immediate needs of the facility, those of the interested neighborhood groups, and the needs of prospective rental groups. From these findings, the conceptual plan indicated the need for a building addition, which may be a two-phased development. The plan is included in the feasibility study, along with PEC's engineering recommendations for new building systems.

The conceptual plan showing the addition and the results of the marketing report were reviewed with the City of Wichita Planners prior to the completion of a final budgetary estimate for the Theater redevelopment (Appendix A). Funding and financing opportunities have been outlined for the Theater renovation and expansion, and operational expenses have been developed for the theater based on the programming interests that have been identified (Appendix B). Because the market study indicated that such as strong interest in a performing arts center with meeting/reception capability, a facility that was primarily visual arts oriented was not pursued in the design. The Dunbar Theater (with its proposed 2-phased addition) is not physically large enough to support both programs. However, visual arts uses have been suggested for several of the surrounding buildings in the area that are currently vacant or underutilized, and the renovated Dunbar Theater lobby may also be used as a gallery space.

The prospect of creating a historic district in the area was preliminary discussed with the City of Wichita's Historic Preservation and Planning Department professionals. This designation might serve to provide some additional revenue streams for both the Dunbar Theater and for the other historic properties in the area. As a process, this would need to be pursued by the City on behalf of the neighborhood, with existing property owner's participation and consent. Other capital cost funding sources, including TIFFS, CBDG Funds, Special Assessment Loans etc., are also discussed as options.

As is often the case, offsetting operational expenses is sometimes the most challenging part of proceeding with a performing arts center project such as the Dunbar. Effective management and good programming will often make a difference, but most performing arts centers that do not have a "company-in-residence" still have to be subsidized to help cover operational costs, and the Dunbar Theater is no exception.

ARCHITECTURAL EVALUATION

Scope of Services

Hardlines Design Company discloses that our inspection consisted of visual observations and city record information, to identify existing exterior and interior building and site conditions. The evaluation is based on a half-day visit, and an additional half-day spent in the office reviewing available plat-plans, Sanborn maps, aerial photos and photographs taken in the field.

Observations

Ms. Charissa Wang Durst, AIA, and Ms. Laura Piersall, AIA, of Hardlines Design Company performed a visual inspection of the building and the site on February 28, 2006. The building was constructed in the 1941 as a neighborhood movie theater and assembly hall. Several additions were added to the back of the building in successive decades as the building uses and needs changed. These additions were not well constructed and are of questionable structural integrity. In accord with the Engineer's reports, we are recommending the removal of these additions as part of any renovation project. The following are our observations of the primary structure to remain:

Exterior

The exterior masonry of the original Dunbar Theatre is in reasonably good shape considering the age of the building. Some minor spalling was observed, but overall the mortar appears to be sound and the walls are in relatively good condition. The northwest corner of the building has evidence of diagonal masonry cracking that will need to be investigated further and repaired, and the parapet in the southwest corner of the building needs reinforcement where some masonry movement and separation has occurred. We are recommending masonry repointing only in those areas where masonry repairs are needed where visible spalling occurs.



South Facade



East (Front) Facade



South Facade

There are two types of parapets on the building; clay tile capped masonry parapets on the sides and precast capped masonry in the front. From an ongrade visual inspection, these both seem to be in good shape.

The rear building additions are in poor condition and are still being used for storage of old auditorium seating, etc. Because of the ongoing use, a close visual inspection of these structures was not possible. However, they appear to be single-wythe masonry construction and are largely exposed to the weather. As a result, some visible deterioration of the structures has already occurred. For this reason, in addition to the structural concerns indicated, we are recommending the complete removal of all three of the rear additions to the original building.



Northwest Rear Addition



Rear Additions



Southwest Rear Addition

The original building marquee needs to be repaired. It has been open and exposed to the weather so some deterioration of the original framing members has occurred. The corroded steel angles supporting this structure should be replaced along with any warped wood-framing members. In the marquee renovation, some glass repairs are needed and the sign will also need to be electrically upgraded to meet current code requirements.

The storefront windows and doors of the facility at the first floor level have all been removed and boarded up. The second floor windows fronting Cleveland Avenue appear to be the original steel-framed single pane windows. While these windows appear to be in good condition, they may want to be replaced for improved energy conservation or re-caulked and resealed, minimally.

Roof access was also not available during our field visit and there was no evidence of moisture infiltration at this time. To thoroughly upgrade the building, the final renovation budget should include a new roof. When the roof is being replaced, a close visual inspection of the topside of the roof deck can occur to see if repair or replacement of the deck is warranted due to condensation and/or corrosion that have occurred. At a minimum, we recommend that the deck be sandblasted down to bare metal to stop any further damage while the roof replacement work is taking place.



Southeast Storefront



Building Marquee



Northeast Storefront

Interior

The interior of the original retail storefronts, the theater lobby and the theater itself were all in reasonably good shape even though virtually all fixtures, finishes, and equipment have been removed and the spaces are basically gutted. The facility appeared to have been cleaned recently either as part of an asbestos removal project, or in anticipation of a renovation project. A back-of-house portion of the original concrete floor slab is missing and must be replaced. We surmise that this may have been done in the location of the original public toilets where piping was removed as part of earlier renovation work that took place.

There is mill scale and corrosion on the underside of the structural roof deck and on the bar joists. This is probably due to condensation, caused by a lack of temperature control in the building over

a period of time, or from earlier moisture infiltration through the roof. This mill scale and corrosion should be cleaned off as part of the building renovation.

The wooden stage floor and forestage was probably deteriorated and was in the process of being replaced as part of an earlier renovation project. This work will need to be reviewed and a new stage floor will need to be added. New stage stairs will also want to be provided for audience access. The original stair (or ladder) access to the projection room has been removed and there was little evidence of where the original public toilets had been, other than some piping remains. In summary, reuse of the building as an assembly hall/performing arts center will require a new stage floor, access to the projection room, and new public toilets in quantities to meet or exceed what is required by current code.

To meet current code requirements the lobby space will need to be expanded to accommodate a waiting audience within the building itself. The public accommodations that are needed will necessitate a building addition, either to the north or to the south of the existing structure. Other public accommodations should include a concessions area, and a coatroom if space permits. We do not see the need for a crying room, as the predominant uses and rental groups that expressed interest in the renovated theater did not include performances where there would be very young children.

To properly service the theater, the original box office should be converted to a poster/display case to the street and a new box office should be provided. The new box office should be the size of a small private office, but no less than 8'x 8' such that during operational hours it can be serviced by two people, with one servicing the box office window itself, and the other pulling tickets and answering phones.



Original Ticket Booth



Interior Stage View



Northeast Corner of Stage

The size of the present projection booth is adequate for projection with a single machine. With an efficient layout, this room may also double for lighting control, provided a sliding glass window is added for better views of the stage and for communication during rehearsals. If adding the sliding window results in the aggregate area of the window openings to the house (auditorium) exceeding 25 percent of the area of the projection room wall, then the new window should be provided with a fire-rated coiling to meet code. The housing for this shutter should be located on the projection room side of the window.

The spaces on either side of the projection room are useful for either a dimmer room an office and/or “tech” storage. (It appears that these spaces may have originally been theatre management offices). Access to these spaces and to the projection room may be provided from a cross- aisle at the back of any of the last rows of seats that are added. A few additional steps may be needed to meet the current elevated floor slab elevation.

The building lacks a basement and any excess stage space, so if the theater is to be developed as a multi-purpose venue capable of serving a variety of different groups/performances, backstage accommodations will be needed. These functions are probably best provided in a building addition to the west of the stage in the area of the current building additions. This location behind the stage will be convenient for stage access. At a minimum, these accommodations should include dressing rooms for both sexes and backstage toilets. In the layout of these spaces a crossover corridor should be added to facilitate safe and convenient access from stage left to stage right.

ADA needs that should be addressed in the renovated building will include: accessible public, stage, forestage and backstage areas. The public areas can easily be made accessible within the expanded lobby and restroom addition that is needed. For a total seating count of between 200 and 300 seats, a total of 5-accessible seat locations will be required within the house (auditorium), ideally in dispersed locations. The stage and the backstage areas can easily be made accessible with the planning of the proposed building addition. Accessible exits from the stage will be needed and depending on the final height of the stage, this may require some regrading of the site. In addition, the forestage area that is capable of holding a small orchestra should be accessible. This area already is accessible even although the raked floor seems to exceed a 1:12 pitch (normally permissible in a historic theater). Accessible site issues, including drop-off and the need for a curb cut will be addressed in the *Public Improvements* section of this report.

Hazardous Materials

A preliminary visual inspection did not reveal any asbestos bearing materials. However, access to the roof and further access to the rear additions may yet reveal some asbestos, so a hazardous material abatement contingency is recommended as part of any renovation budget.

ENGINEERING EVALUATIONS

Hardlines Design Company, engaged Professional Engineering Consultants, P.A. (PEC) to perform a walk through and make visual observations of municipal, structural, mechanical, and electrical systems at the Dunbar Theater building located at 1007 North Cleveland Street in Wichita, Kansas. The visual observations were to determine the current conditions of the systems within and surrounding the site and provide cost estimates for upgrades based on proposed redevelopment plan with additions (Phases One and Two).

Professional Engineering Consultants, P.A. (PEC) discloses that our inspection consisted of visual observations and city record information, to identify existing conditions. The evaluation is based on a half-day site visit. The conclusions and recommendations are a professional opinion based upon certain assumptions made regarding the existing conditions of the existing site.

CIVIL EVALUATION

A visual site inspection was performed on February 28, 2006 by David W. Herberger, P.E., a licensed engineer in the State of Kansas, (#16758). The following observations were noted.

Pavement

The site is accessible only along Cleveland Avenue and a gravel alley located west of the building. The front façade area of the building is located within 30 feet of Cleveland Avenue. The front area is paved with brick and concrete sidewalk with planters near the door entrances. The pavement and planters are in good condition. Sidewalk slopes do not appear to be excessive. However, we cannot confirm the grades meet ADA standards by visual inspection. There are no ADA curb ramps within the vicinity of the front entrance along Cleveland Avenue.

Drive entrances existing on the north and south adjacent lots. The conditions of these drive entrances appear to be structurally adequate. Off street parking pavement does not exist on the north, south, or west side of the building. The north side of the building appears to be an abandoned floor slab with pipe penetrations thru the floor slab.

Drainage

The east and south side of the building appear to provide positive drainage away from the building. The north side of the building appears to be poorly graded. It is not determined if positive drainage is provided from the north side of building. The west alley elevation appears to be higher than the existing doors along the west side of the buildings. It is suspected that drainage problems will exist along the west side of the building.

Downspouts were observed on the north, south, and east side of the buildings. Three downspouts are located on the south side of the building. One downspout is located on the north and east side of the building. The downspouts were observed to be aluminum and in good conditions with minor deficiencies at the point of discharge. Most downspouts were observed with overflows. One downspout located at the southwest portion of the building was observed disconnected from an apparent underground rain leader. This was the only evidence of an underground rain leader. It is unknown as to where the rain leader discharges. No splash blocks were observed. The rain leader on the east side of the building discharges thru the curb at Cleveland Avenue.

Utilities

The following discussion addresses site utilities for gas, water, and sanitary sewer services. Please refer to the electrical portions of this document for site communication and electrical services.

Water is provided by a 6" main along Cleveland Avenue. The main is owned and maintained by the City of Wichita. A meter vault is located at the sidewalk between Cleveland Avenue and the front area of the building. The meter box was observed to have an accumulation of soil and debris. The meter number was recorded as 92865501. A shut off valve was located in the building and the materials appear to be in new condition. The condition of the exterior underground water service line, meter, and tap to the exiting 6" main is unknown.

Gas service appears to enter the building from the northwest side of the building. The line appears to be a steel 2" or 3" pipe. The pipe appeared to be in adequate condition. A gas meter on site was not observed. The condition of the exterior underground service line is not known.

An 8" sanitary sewer main exist in the alley located west of the building. Exposed plumbing in the floor slab appears to indicate a 4" cast iron service piping. An exterior sewer clean out was not observed exterior of the building. The condition of the exterior sanitary sewer service line is unknown.

Conclusions

The following is a summary of the site deficiencies observed:

- Depending on the intended use of the facility, there may be insufficient parking available.
- The abandoned floor slab north of the building is unsightly.
- Poor drainage is believed to occur on the north and west side of the building.
- Most of the downspouts discharge directly above the footings.
- Conditions of existing exterior underground utilities are unknown and need further investigation.

STRUCTURAL EVALUATION

A visual structural observation of the building was performed on February 27, 2006 by Clay Cline P.E., a licensed engineer in the State of Kansas (#18673).

The main building is an approximate 48' by 92' historic theater reportedly built in the 1940s with the main entry located on the east side. A frontage sign canopy is attached to the east side of the building. On the west end of the main building are three independent structures each integrated with the main building. No approximate date of construction was provided, but by inspection, appear to have been built much later than the original structure. Two of these three buildings are elevated, covered storage platforms on the north and south corners of the theater and the third is a single-story utility building between the two platforms. It is reported that the building was renovated in the early 1990s. The interior is stripped of most mechanical, electrical, and theatrical equipment. In addition, a portion of the interior slab is removed. The exterior façade

was upgraded from its original condition to include new concrete and brick paving, as well as the addition of brick planters.

Theater

The theater is a two-story load bearing brick wall structure. The exterior brick walls have minor deterioration of mortar joints and minor damage to brick units in sporadic locations. The east portion of the theater has two floors, which housed the original theatre offices and projection room. The second story floor structure in this area could not be determined at the time of the site visit. The theater portion of the building is open to the exposed structural roof system consisting of metal deck and steel joists. The joists and metal deck were observed to be moderately corroded with miscellaneous holes cut in the structural deck. The frontage sign canopy consists of miscellaneous steel supports with secondary wood supports and plywood decking. Many of the wood supports and the wood decking are warped and significantly deteriorated. The steel angles are moderately corroded.

Storage Platforms

The storage platforms additions located west of the main building are both an elevated cast-in-place concrete beam and integral slab system with a one-story load bearing concrete masonry unit (CMU) structure above. The concrete beams are supported by cast-in-place concrete columns on the west side and by the main building's brick walls on the east side. It was observed that diagonal cracking occurs at the bearing of the concrete beams on the brick walls, propagating from the concrete beam bearing location to the foundation. The reinforcing in the concrete beams and elevated slab is exposed to air and moisture and observed to be severely corroded. It was observed that the reinforcing is severed in the northwest platform slab.

Utility Structure

The utility structure addition, also located west of the main building, is a single story room consisting of load bearing CMU. It was originally used to house the main building's mechanical and electrical systems. There is an opening in the west wall, which is boarded up with plywood. It is observed that the roof structure has holes in the plank decking.

Conclusions

Theater

The deterioration of mortar joints and minor damage to brick units appears to have been caused by weathering of the structure over many years, which was further propagated by a lack of continual building maintenance and upkeep. The corrosion on the joists and metal deck appears to have been caused by a lack of climate control while the building was unoccupied. The frontage sign canopy deterioration appears to have been caused by exposure to exterior humidity and a lack of proper sealants and flashing to control moisture propagation through the canopy structure.

Storage Platforms

The diagonal cracks on the theater brick walls are to be expected given the additional load of the raised platform. The exposure of the reinforcing in the concrete beams and slab appears to have been caused by freeze/thaw cycles, overloading from the stored seating, and potentially inadequate concrete coverage underneath the bars.

Utility Structure

The roof structure holes appear to have been caused by improper maintenance of the roof structure, leading to deterioration from water penetration.

MECHANICAL / PLUMBING EVALUATION

In terms of mechanical and plumbing systems, the existing building has been virtually gutted. There are vestiges of piping and bits of ductwork remaining, but nothing that can be reused. There is even a strong question if the existing sanitary waste line can be used because there has been some apparent effort to reroute the waste line in the past. The only usable service is the city water and even that makes little sense. The existing service enters at a point from which it would be expensive to extend and the existing service is too small for the proposed usage.

One item of interest is a concrete tunnel beneath the stage from the original west wall to a point some 10 feet inside the building. It is apparent that the center addition on the west housed a fan system and that air was either supplied or returned from this addition to a location under the stage through this tunnel. This tunnel can be reused in the remodel and the use is valuable.

As an aside, but also containing an item of work, is the fact that at some time the west addition mechanical room used a ground water cooling system. There are two wells, each about 12 feet to 20 feet deep, which we believe were used to cool an air stream. Water was pumped up from one well, over the air stream, and down the other well. The item of work is that these wells need to be filled and capped.

ELECTRICAL EVALUATION

The existing building electrical service is a 200 amp, 120/208 volt, 3 -phase overhead service fed from (3) 25KVA Utility Company pole mounted transformers. The building distribution system consists of a Square D 200 amp, 120/208-volt, 3 -phase, 42-circuit panel located in the south stage corridor. A sub fed Square D panel is located in the upper projection room and is fed from the main panel. The electrical service and panels are relatively new and in good condition and appear to have been installed in conjunction with a remodel project that was never completed.

The 200-amp service would have provided minimal power to the facility and would not have the capacity to serve large mechanical equipment or theatrical lighting.

It appears that almost all of the electrical devices, wiring, etc. was removed during the remodel demolition and only few new outlet boxes and associated conduit was installed before the project was abandoned. No branch circuit wiring, lights, or devices exist at this time except for the Neon lighting at the front marquee.

The existing telephone service is fed from overhead via the same utility pole and terminates in a telephone box located above the main electrical panel. There is no distribution of cable from this point.

MARKETING STUDY

AMS Planning & Research was contracted by Hardlines Design Company to undertake market and management aspects of a feasibility study concerning the potential renovation of the historic Dunbar Theatre in Wichita, Kansas. AMS's scope of work for Phase 1 included the following tasks:

Leadership interviews were conducted with a selection of key individuals representing the arts, business, educational institutions, visitor industry, and local government. The interviews were intended to generate contextual information on community issues related to reuse of the theater.

A Market Analysis was undertaken to determine potential participation in performing arts and other cultural activities. The analysis combines demographic and lifestyle segmentation data providing insight into likely cultural interests of market area residents.

1. A "Competitive Facilities Assessment" consisted of an inventory of other performance venues in the market.
2. A Needs Assessment of Arts/Cultural Organizations included a survey and follow-up telephone calls to prospective arts/cultural and community user groups.
3. A Report (if the Facility looked to be needed/competitive) entitled: Management Expenses and Operations Cost – included as Appendix B in this report.

Results of these tasks are summarized with the following information:

Leadership Interviews

Representatives of AMS and Hardlines Design Company spent two days in Wichita conducting interviews with community leaders. A number of key themes were identified:

- The Dunbar Theater holds a special place in the memories of many as a cornerstone of what was Wichita's African American hub in the 1940s and 1950s. Many described the thriving neighborhood – a drug store, ice cream shop, hair salons, cafes – and the Dunbar Theater for movies.
- There is ample evidence of redevelopment in the immediate vicinity of the theater with new housing and McAdams neighborhood gateway markers nearby. Neighborhood representatives spoke of their desire to see the Dunbar renovated as a central gathering place – a cultural hub – that would show movies, host community meetings and events, and showcase cultural events and programs.
- Whereas neighborhood revitalization does seem in evidence in McAdams, there are many vacant properties in the historic commercial corridor near the Dunbar. While many of these properties (on adjoining corners and blocks) may provide opportunities for related development, they can also be liabilities to the success of the Dunbar if they are not also renovated and revived. (These properties include the historic elementary school, Phyllis Wheatley Center, old Turner Drug building, and the privately owned buildings directly across the street).
- Nearby city-operated Recreation (community) centers are not seen as serving the neighborhood's young people. The closest venue to the Dunbar, the McAdams Recreation Center, serves primarily a senior population; there are reportedly no arts/cultural programs for children at McAdams. There are limited arts/cultural programs at the Atwater Recreation Center, but this site is considered too distant for many neighborhood kids to easily access. The nearby arts magnet school is also reportedly not used much for after-school programming.
- The city is seen as having a good track record with redevelopment projects, and there are many incentives and funding sources being employed in other neighborhoods. The new grocery store in Central Northeast and redevelopment along 21st Street were mentioned often; city staff also pointed out the various uses of CDBG funds, tax increment financing for redevelopment projects, the Douglas Avenue Façade improvement program and Neighborhood Revitalization Rebate Program. (Interestingly, another historic movie theater (the Nomar), is within the 21st Street redevelopment area, and is reportedly in relatively better shape than the Dunbar.)
- There is much precedent for city ownership, and sometimes operation, of cultural facilities. The City Arts exhibit/education facility in Old Town is city-owned and operated, and several museums (Wichita Art Museum, History Museum, Aviation Museum, Cowtown, Mid America Indian Center) are city-owned. The climate for cultural organizations was described as “difficult” with fundraising and/or attendance challenges at the Mid American Indian Center, Cowtown, and Exploration Place.
- There is nascent cultural activity in the McAdams neighborhood proper. Though municipal arts officials note that its arts and cultural classes have not been well-attended

historically when offered in the McAdams area, there are at least two annual festivals (the Black Arts Festival, and Martin Luther King Day celebration, typically using facilities at WSU and the McAdams Recreation Center) that feature visual and performing arts expressions from neighborhood groups. Other annual events, such as the Fashionetta and Beautillion, while held in larger venues outside the neighborhood, involve numerous residents of Central Northeast Wichita. It would appear there is significant interest and potential for a venue like the Dunbar to be a home base for existing and emerging arts groups, for rehearsals and smaller performances, and serve as a catalyst and incubator for more arts activity in McAdams.

- Typically, free space for community meetings is accessed at many area churches and at the McAdams and Atwater Centers. Many noted, however, an overall community need for, and the potential success of, a multi-purpose space capable of accommodating special and community events, from wedding banquets to annual meetings, with appropriate assembly space and catering facilities.

Market Analysis

AMS's analysis of the Wichita market focused on two prospective "market areas," with the likely primary market for programs at the Dunbar consisting of a 2-mile radius around the theater, and the entire City representing the "secondary" market. (Typically, AMS would expect approximately 75% of attendance to be drawn from residents of the primary market, and the secondary market accounting for an additional 15% of total attendance. The remaining 10% of attendance would be from visitors, guests, and others outside the city proper).

The primary market is narrowly defined as a 2-mile radius because of the limited appeal the Dunbar Theater is likely to have within the greater Wichita market, as noted by the majority of leaders interviewed for the study. Because of its historical significance in the African-American community and its location in the McAdams neighborhood, a renovated Dunbar Theater would most likely function as a community-based facility drawing primarily residents of the immediate neighborhood. The table below illustrates the key demographic variables associated with the 2-mile radius, City of Wichita, and, for comparison purposes, the entire state of Kansas.

SUMMARY OF KEY DEMOGRAPHICS

Variable	Wichita 2 Mile Radius	City of Wichita	State of Kansas
2005 Estimated Population	42,210	347,996	2,740,836
2000 Population	44,882	344,284	2,688,418
Median Age	31.6	34.2	35.7
% Generation Y (5-17 yrs)	23.0%	20.9%	22.4%
% Generation X (18-34 yrs)	31.7%	29.1%	26.9%
% Baby Boomers (35-59 yrs)	20.4%	22.9%	24.0%
% Mature (60+ Yrs)	9.2%	11.6%	13.1%
Median Household Income	\$29,381	\$43,995	\$46,125
% over \$75,000	7.9%	19.6%	22.1%
% with College Degree	17.4%	26.0%	26.6%
Households with Children	32.7%	34.3%	35.1%
% Black	31.0%	11.8%	5.9%
% Asian	3.6%	4.7%	2.2%
% Hispanic (all races)	24.1%	11.6%	8.1%

Typically, income and education are the more likely predictors of cultural participation and attendance at "mainstream, traditional" arts and cultural events. As is seen above, the primary market area has significantly lower measures on these variables – only 8% of households have incomes over \$75,000 (typically a threshold associated with arts attendance), compared to 20% in the city overall, and only 17% of adults (ages 25+) have college degrees (compared to 26% in the city as a whole).

Looking at the lifestyles of residents paints a similar picture of a lower-income, lesser-educated (and, therefore, less inclined to participate in traditional arts/cultural events) population living close to the site. According to the table below, indices for cultural participation, where an index of 100 equals average propensity to engage in an activity, are significantly lower in the primary market area than in the city of the state of Kansas overall. An index of 74 for "going to theater (within the past year)" suggests a typical resident within the primary market is only 74% as likely to attend theater than is the average US citizen.

Competitive (Complementary) Venues

AMS undertook to inventory existing (and planned) performing arts spaces in the Wichita market area. Descriptions of venues are followed by a summary table:

- **Cabaret Old Town**
Venue of 200 seats, available for rental, Sunday – Wednesday.
- **Century II Convention Center**
Concert Hall: 2,178 seats (1,676 on main floor and 502 on balcony), with sophisticated state-of-the-art sound and lighting; stage is 49' deep with a proscenium that is 60' wide x 29' high with forestage lift and 40 line set.
Mary Jane Teall Theater: 646 seats, primarily for drama productions; stage is 49' deep, the proscenium 40' wide x 20' high with forestage lift.
- **The Cotillion**
A special events facility that features concerts and dances by nationally known performers. 28,500 sq. ft. building with maximum concert capacity of 2,000 persons. (Unique circular design of the building has large wooden beams supporting a 24-foot high domed ceiling over an 11,000 square foot floating hardwood maple dance floor and a stage that features a distinctive neon lit band shell.)
- **Crown Uptown Professional Dinner Theater**
Historic 1928 vaudeville theater; available for rentals (weddings, receptions, corporate functions); tiered table, chair and booth seating up to 500.
- **Friends University**
Alexander Auditorium, Riney Fine Arts Center, with approximately 500 seats. (Wichita Children's Community Choir has performed here since 1992).
- **Newman University**
DeMattias Fine Arts Center - Performance Hall: 400 seats. Also, a flexible black box theatre with 150 seats.
- **Nomar Theater**
Opened 1928, closed in 1955, with some discussion of a possible renovation.
- **Orpheum Theatre**
Historic 1922 theater. 1,305 seats (Auditorium: 678, Mezzanine: 245, Balcony: 382). Stage is 40 feet wide x 30 feet deep, Proscenium is 42 feet tall. Rental \$650 per day + per ticket facility surcharge, utility charge (\$85) and insurance.
- **Prairie Rose Chuckwagon Supper**
Constructing a new theme park, "Wild West World" opening May 2007. Concert Hall "The Johnny Western Theatre" started construction in late 2005. 1300 seats for concerts, 800 for catered events.
- **20th Century Club Center**
Louise C. Murdock Theatre – 500 seats (primarily for movies). Other rooms in center available for rental (parties, weddings, etc. up to 800 seated theater-style).
- **Twin Lakes Playhouse**
Dinner theater, available for rental, number of seats unknown.
- **Wichita Center for the Arts**
Irene Vickers Baker Theatre: 485 seats. Stage Depth 40', Stage Right and Left Wing Space 20', Proscenium 40'6" x 16'. Available for rentals (\$650 per day for performances, \$325 per day for rehearsals). (Wichita Children's Theatre performs here).
- **Wichita Children's Theatre and Dance Center**
Heather Muller Black Box Theatre.
- **Wichita State University**
Miller Concert Hall: fully equipped 530-seat proscenium theatre with hydraulic orchestra pit, fly system and full stage lighting. Used for productions of operas, operettas and a

variety of other musical and dance events.

Wilner Auditorium: 800-seat proscenium theatre. Fly system, full stage lighting. Used for production of musicals and plays.

Wiedemann Recital Hall: 425-seat recital hall with world class organ. Concert lighting. Used for vocal and instrumental recitals.

Welsbacher Theatre: 90-seat black box space. Used for Second Stage, and occasional cabaret performance.

- **Kansas African American Museum**
Reportedly planning to include a 500 seat theater in its new building, with no update on timeline for construction.
- **Boys & Girls Club**
Reportedly planning some type of performance space in its new building.

Name of Venue	# of Seats
Century II Convention Center Concert Hall	2,178
The Cotillion	2,000
Orpheum Theatre	1,305
Prairie Rose Chuckwagon Supper	1,300
20th Century Club Center (other rooms, theater-style)	800
Wilner Auditorium WSU	800
Century II Convention Center Mary Jane Teall Theater	646
Miller Concert Hall WSU	530
Crown Uptown Professional Dinner Theater	500
Friends University Alexander Auditorium	500
20th Century Club Center Louise C. Murdock Theatre	500
Wichita Center for the Arts Irene Vickers Baker Theatre	485
Wiedemann Recital Hall WSU	425
Newman University DeMattias Fine Arts Center Performance Hall	400
Cabaret Old Town	200
Newman University DeMattias Fine Arts Center Black Box Theatre	150
Welsbacher Theatre WSU	90
Wichita Community Theatre	Unknown
Wichita Children's Theatre and Dance Center Heather Muller Black Box	Unknown
Nomar Theater	Closed
Twin Lakes Playhouse	Unknown
Kansas African American Museum (planned)	500
Boys & Girls Club (planned)	Unknown

As the table illustrates, there are few small (under 300 seats) venues available. Many of the city's venues are located at colleges and universities, and are heavily programmed with student activities. A performance and rehearsal space of 150-300 seats, what is assumed to be the potential capacity of a renovated Dunbar, would appear to fill a gap in seating capacity in the Wichita market.

User Needs Analysis

Our analysis of potential user needs is based on meetings conducted in Wichita, a web-based survey, and telephone interviews. Our inquiry focused on prospective interest in a renovated Dunbar with a performance seating capacity of fewer than 300 seats. The City of Wichita Arts & Cultural Division provided a list of 33 arts and cultural groups, and the consultants identified an additional 10-15 prospective users (several community-based and social groups that do occasional cultural programs) from leadership interviews.

Five responses were received initially to an e-mail message, and ultimately, 12 organizations responded after being contacted twice by telephone. Five groups indicated they had no interest in using the Dunbar – for some 300 or fewer seats would be too small, and others reported having their own venues.

One organization expressed appreciation that the project was being considered, but were concerned about how funding could be identified. While a smaller venue is likely needed, according to this respondent, they noted that the Orpheum is “struggling” to find renters and funds.

Seven groups expressed some level of interest in using the Dunbar as follows:

- **Theatre on Consignment** – This theater company noted it could use anything over 75 seats. Cabaret-style seating is desirable as concessions sales (i.e., alcohol) help defray costs. T.O.C would be interested in using the Dunbar for performances, rehearsals, even storage, and might consider adding classes at some point in the future. They envision 4-6 rentals/year.
- **Music Theatre for Young People** – While not historically involved in the McAdams neighborhood, MTYP expressed interest at “establishing a presence and recruiting a more diverse group of kids as participants in all of our activities.” While performances of its four annual Broadway musicals would still need the larger venue at Century 2, MTYP imagined summer season performances might be appropriate in a smaller venue of 160-230 seats. Stage size, to accommodate up to 50 young performers, is an important consideration. Flexible seating would be desirable. Initial use might be 2-4 times a year.
- **Music Theater of Wichita** – This group noted the possibility of expanding into off-season productions of smaller shows, noting a 300-seat space would be good for workshops of new musicals and/or staged readings. No specific number of uses was indicated.
- **Urban League** – Would consider starting a repertory theater for youth, and envision a 200-500-seat theater, with theater-style seating, for 2-5 uses a year. This community organization also suggests many neighborhood and African-American events would find a home at the Dunbar.
- **Opera Kansas** – Expressed some interest, but would require an orchestra pit and full technical capabilities (lights, sound, etc.). A 300-seat space might work for small and chamber operas, and/or as recital venue, for maybe two performances a year.

- **St. Mark's United Methodist Church** – Church representatives think the Dunbar would be used by the community, especially if offered at low cost. Even though it has 900 seats, the church space has no stage. It envisions using the Dunbar for films, meetings, holiday plays. A kitchen and flexible seating are recommended.
- **Black Arts Festival** – This group would like 300-theater style seats for 3-4 uses a year. The Festival's volunteers feel the Dunbar would be heavily used by the community.

All groups felt a rental rate for local arts groups of \$1/seat was reasonable. Several organizations underscored the need for a concerted public relations and safety management approach to assuring audience comfort and confidence in attending the Dunbar, in managing parking, and so forth.

On this initial foray into estimating potential usage, some 13-21 annual uses were identified, and most prospective users cited other potential uses such as civic, community, and social events (e.g., sorority programs, weddings, etc.), depending on seating configuration, catering capability, and so on.

Summary of Findings

Performing arts and other cultural venues thrive for different reasons; Lincoln Center in Manhattan, or the Kennedy Center in DC, are crown jewels and glitzy showcases for “major league” arts groups. In rural communities across the nation, such as New York Mills, Minnesota, or Ames, Iowa, community art centers are hubs of cultural activity and home base for local artists. And in urban areas from Chicago to Miami and Houston, community revitalization and neighborhood renewal is being spearheaded by arts and cultural projects.

Our key findings and recommendations from Phase 1 research for the Dunbar suggests the following:

- While the market area’s demographics and lifestyles do not reflect the typical mainstream arts audience, community leadership are unanimous in believing a renovated Dunbar Theater has strong potential for success as a community focal point and catalyst for cultural activity.
- There are few small venues available for rent for rehearsals or performances. If the Dunbar could function again as a 100, 200, or 300-seat venue (or something in between), it would likely fill a gap in the seating capacity inventory within the market.
- A relatively small number of uses were identified, but our research was preliminary as there is no firm definition for the project in terms of seating capacity, flat-floor reception or banquet or catering capabilities, etc. All prospective users who were interviewed noted their belief that many of other groups would emerge with an interest in using the theater.

There is significant interest to create a cultural focal point at the Dunbar Theater to serve, primarily, residents of the neighborhood and the city's underserved (largely African American) population. As a multi-purpose community venue capable of hosting performances, films, lectures, events, and so on, it would represent a significant symbol of neighborhood revitalization. Creating a cultural center in the neighborhood is likely to require some form of on-going operating subsidy, though that amount would be determined in Phase 2 of this study after the architectural definition and conceptual design for the space.

It should be seriously considered, however, that pursuing renovation of the Dunbar in “isolation,” without also acquiring and renovating adjacent and proximate vacant buildings, would make success more difficult to achieve. The positive trends in the McAdams neighborhood seem conducive to a cultural “shot-in-the-arm,” and the community’s embrace of the Dunbar. But attracting a diverse audience from throughout Wichita is likely to require a more comprehensive approach to redevelopment of the numerous vacant buildings in the theater’s immediate vicinity.

Lifestyle Segmentation Descriptions – Top 10 Segments in Primary Market Area

24 Up-and-Comers

Up-and-Comers is a stopover for young, midscale singles before they marry, have families and establish more deskbound lifestyles. Found in second-tier cities, these mobile, twentysomethings include a disproportionate number of recent college graduates who are into athletic activities, the latest technology and nightlife entertainment.

Group: City Centers

CY2002 Statistics:

US Households: 1,268,361 (1.18%)

US Population: 2,896,202 (1.01%)

Median HH Income: \$51,955

Lifestyle Traits

1. Use Internet for job search
2. Shop at Ann Taylor
3. Read Shape
4. Watch MTV
5. Drive a Mitsubishi Eclipse

Demographics Traits:

Ethnic Diversity: White, Asian

Family Types: Mix

Age Ranges: <35

Education Levels: H.S./College

Employment Levels: Prof, White-Collar

Housing Types: Renters

Urbanicity: 2nd City

Income: Midscale

27 Middleburg Managers

Middleburg Managers arose when empty-nesters settled in satellite communities which offered a lower cost of living and more relaxed pace. Today, segment residents tend to be middle-class and over 55 years old, with solid managerial jobs and comfortable retirements. In their older homes, they enjoy reading, playing musical instruments, indoor gardening and refinishing furniture.

Group: City Centers

CY2002 Statistics:

US Households: 1,914,628 (1.78%)

US Population: 4,564,343 (1.59%)

Median HH Income: \$50,074

Lifestyle Traits

1. Play musical instruments
2. Go bird watching
3. Read Mature market mags
4. Watch U.S. Senior Open (golf)
5. Drive a Toyota Camry Solara

Demographics Traits:

Ethnic Diversity: Mostly White

Family Types: Singles/Couples

Age Ranges: 55+

Education Levels: H.S./College

Employment Levels: Prof, White-Collar

Housing Types: Homeowners

Urbanicity: 2nd City

Income: Midscale

34 White Picket Fences

Midpoint on the socioeconomic ladder, residents in White Picket Fences look a lot like the stereotypical American household of a generation ago: young, middle-class, married with children. But the current version is characterized by modest homes and ethnic diversity—including a disproportionate number of Hispanics and African-Americans.

Group: City Centers

CY2002 Statistics:

US Households: 1,617,555 (1.5%)

US Population: 4,979,987 (1.74%)

Median HH Income: \$52,881

Lifestyle Traits

1. Eat at fast food picked by kids
2. Do home remodeling projects
3. Read Baby magazines
4. Watch ESPN Classic
5. Drive a Ford Excursion

Demographics Traits:

Ethnic Diversity: Black, Asian, High Hisp.

Family Types: Families

Age Ranges: 25-44

Education Levels: High School

Employment Levels: BC, WC, Service

Housing Types: Mix

Urbanicity: 2nd City

Income: Midscale

35 Boomtown Singles

Affordable housing, abundant entry-level jobs and a thriving singles scene—all have given rise to the Boomtown Singles segment in fast-growing satellite cities. Young, single and working-class, these residents pursue active lifestyles amid sprawling apartment complexes, bars, convenience stores and laundromats.

Group: City Centers

CY2002 Statistics:

US Households: 1,407,327 (1.31%)

US Population: 3,297,674 (1.15%)

Median HH Income: \$41,384

Lifestyle Traits

1. Buy alternative music
2. Play soccer
3. Read Muscle & Fitness
4. Watch MTV
5. Drive a Daewoo

Demographics Traits:

Ethnic Diversity: White, AmInd

Family Types: Singles

Age Ranges: <35

Education Levels: H.S./College

Employment Levels: White-Collar, Service

Housing Types: Renters

Urbanicity: 2nd City

Income: Lower Middle

41 Sunset City Blues

Scattered throughout the older neighborhoods of small cities, Sunset City Blues is a segment of lower-middle-class singles and couples who have retired or are getting closed to it. These empty-nesters tend to own their homes but have modest educations and incomes. They maintain a low-key lifestyle filled with newspapers and television by day, and family-style restaurants at night.

Group: City Centers

CY2002 Statistics:

US Households: 1,978,821 (1.84%)

US Population: 4,785,680 (1.67%)

Median HH Income: \$38,067

Lifestyle Traits

1. Collect coins
2. Eat at Olive Garden
3. Read Mature market mags
4. Watch People's Court
5. Drive a Buick Century

Demographics Traits:

Ethnic Diversity:	White
Family Types:	Singles/Couples
Age Ranges:	65+
Education Levels:	High School
Employment Levels:	BC, WC, Service
Housing Types:	Homeowners
Urbanicity:	2 nd City
Income:	Lower Middle

47 City Startups

In City Startups, young, multi-ethnic singles have settled in neighborhoods filled with cheap apartments and a commercial base of cafes, bars, laundromats and clubs that cater to twentysomethings. One of the youngest segments in America –with ten times as many college students as the national average- these neighborhoods feature low incomes and high concentrations of Hispanics and African-Americans.

Group: Micro-City Blues

CY2002 Statistics:

US Households: 1,212,810 (1.13%)

US Population: 3,041,157 (1.06%)

Median HH Income: \$26,438

Lifestyle Traits

1. Go to nightclubs
2. Order pizza from Papajohn's
3. Read Rolling Stone
4. Watch Mad TV
5. Drive a Kia Spectra

Demographics Traits:

Ethnic Diversity:	High Asian, Black, AmInd
Family Types:	Singles
Age Ranges:	<35
Education Levels:	H.S./College
Employment Levels:	White-Collar, Service
Housing Types:	Renters
Urbanicity:	2 nd City
Income:	Poor

53 Mobility Blues

Young singles and single parents make their way to Mobility Blues, a segment of working-class neighborhoods in America's satellite cities. Racially mixed and under 25 years old, these transient Americans tend to have modest lifestyles due to their lower-income blue-collar jobs. Surveys show they excel in going to movies, playing basketball and shooting pool.

Group: Micro-City Blues

CY2002 Statistics:

US Households: 1,399,787 (1.3%)

US Population: 3,353,005 (1.17%)

Median HH Income: \$31,102

Lifestyle Traits

1. Go to billiards clubs
2. Buy hard rock music
3. Watch Cops in syndication
4. Watch WWF
5. Drive a Nissan Frontier pickup

Demographics Traits:

Ethnic Diversity: White, Black, AmInd

Family Types: Mix

Age Ranges: <35

Education Levels: High School

Employment Levels: Service, Blue-Collar

Housing Types: Renters

Urbanicity: 2nd City

Income: Downscale

60 Park Bench Seniors

Park Bench Seniors typically are retired singles living in the racially mixed neighborhoods of the nation's satellite cities. With modest educations and incomes, these residents maintain low-key, sedentary lifestyles. Theirs is one of the top-ranked segments for TV viewing, especially daytime soaps and game shows.

Group: Micro-City Blues

CY2002 Statistics:

US Households: 1,259,552 (1.17%)

US Population: 2,822,881 (0.98%)

Median HH Income: \$23,107

Lifestyle Traits

1. Play bingo
2. Belong to a veterans club
3. Read Soap Opera Digest
4. Watch The Young & Restless
5. Drive a Kia Rio

Demographics Traits:

Ethnic Diversity: High Black

Family Types: Singles

Age Ranges: 55+

Education Levels: Elementary/H.S.

Employment Levels: Service, Blue-Collar

Housing Types: Renters

Urbanicity: 2nd City

Income: Poor

62 Hometown Retired

With three-quarters of all residents over 65 years old, Hometown Retired is one of the oldest lifestyles. These racially mixed seniors tend to live in aging homes -half were built before 1958- and typically get by on social security and modest pensions. Because most never made it beyond high school and spent their working lives at blue-collar jobs, their retirements are extremely modest.

Group: Micro-City Blues

CY2002 Statistics:

US Households: 1,339,650 (1.24%)

US Population: 3,350,466 (1.17%)

Median HH Income: \$26,648

Lifestyle Traits

1. Buy cookbooks
2. Belong to a fraternal order
3. Read Family Circle
4. Watch CBS Evening News Sun
5. Drive a Buick Century

Demographics Traits:

Ethnic Diversity: High Black, Hispanic

Family Types: Singles/Couples

Age Ranges: 65+

Education Levels: Elementary/H.S.

Employment Levels: Service, Blue-Collar

Housing Types: Homeowners

Urbanicity: 2nd City

Income: Downscale

63 Family Thrifts

The small-city cousins of inner-city districts, Family Thrifts contain young, ethnically diverse parents who have lots of children and work entry-level service jobs. In these apartment-filled neighborhoods, visitors find the streets jam-packed with babies and toddlers, tricycles and basketball hoops, Daewoos and Hyundais.

Group: Micro-City Blues

CY2002 Statistics:

US Households: 2,222,561 (2.06%)

US Population: 7,079,340 (2.47%)

Median HH Income: \$33,103

Lifestyle Traits

1. Buy children's toys
2. Buy contemp. Christian music
3. Read Parenting
4. Watch soap operas
5. Drive a Kia Spectra

Demographics Traits:

Ethnic Diversity: High Black & Hispanic

Family Types: Families

Age Ranges: <45

Education Levels: Elementary/H.S.

Employment Levels: Service, BC, Farm

Housing Types: Renters

Urbanicity: 2nd City

Income: Downscale

PRIZM NE PROFILE REPORT							
Wichita 2 Mile Radius vs. Wichita, KS City						4/6/2006	
Seg. #	Segment Title	Place		2 Mile Radius		%Pen	Index
		Base Count	Base %Comp	Analysis Count	Analysis %Comp		
1	Upper Crust	1,911	1.4%	0	0.0%	0.0%	0
2	Blue Blood Estates	1,173	0.8%	1	0.0%	0.1%	1
3	Movers & Shakers	2,417	1.7%	2	0.0%	0.1%	1
4	Young Digerati	0	0.0%	0	0.0%	0.0%	0
5	Country Squires	1,324	0.9%	0	0.0%	0.0%	0
6	Winner's Circle	1,538	1.1%	0	0.0%	0.0%	0
7	Money & Brains	0	0.0%	0	0.0%	0.0%	0
8	Executive Suites	1,242	0.9%	0	0.0%	0.0%	0
9	Big Fish, Small Pond	845	0.6%	0	0.0%	0.0%	0
10	Second City Elite	3,639	2.6%	225	1.3%	6.2%	52
11	God's Country	1,048	0.7%	0	0.0%	0.0%	0
12	Brite Lites, Li'l City	4,757	3.4%	426	2.5%	9.0%	75
13	Upward Bound	5,019	3.6%	289	1.7%	5.8%	48
14	New Empty Nests	1,749	1.2%	0	0.0%	0.0%	0
15	Pools & Patios	1,805	1.3%	3	0.0%	0.2%	1
16	Bohemian Mix	0	0.0%	0	0.0%	0.0%	0
17	Beltway Boomers	1,357	1.0%	0	0.0%	0.0%	0
18	Kids & Cul-de-sacs	3,567	2.5%	1	0.0%	0.0%	0
19	Home Sweet Home	3,156	2.2%	1	0.0%	0.0%	0
20	Fast-Track Families	552	0.4%	0	0.0%	0.0%	0
21	Gray Power	2,074	1.5%	0	0.0%	0.0%	0
22	Young Influentials	4,061	2.9%	3	0.0%	0.1%	1
23	Greenbelt Sports	1,027	0.7%	0	0.0%	0.0%	0
24	Up-and-Comers	5,962	4.2%	824	4.9%	13.8%	116
25	Country Casuals	481	0.3%	0	0.0%	0.0%	0
26	The Cosmopolitans	0	0.0%	0	0.0%	0.0%	0
27	Middleburg Managers	9,937	7.1%	882	5.2%	8.9%	74
28	Traditional Times	641	0.5%	0	0.0%	0.0%	0
29	American Dreams	0	0.0%	0	0.0%	0.0%	0
30	Suburban Sprawl	2,429	1.7%	2	0.0%	0.1%	1
31	Urban Achievers	0	0.0%	0	0.0%	0.0%	0
32	New Homesteaders	1,313	0.9%	0	0.0%	0.0%	0
33	Big Sky Families	199	0.1%	0	0.0%	0.0%	0
34	White Picket Fences	5,620	4.0%	720	4.3%	12.8%	107
35	Boomtown Singles	7,486	5.3%	1,770	10.5%	23.6%	198
36	Blue-Chip Blues	3,375	2.4%	6	0.0%	0.2%	1
37	Mayberry-ville	494	0.4%	0	0.0%	0.0%	0
38	Simple Pleasures	283	0.2%	0	0.0%	0.0%	0
39	Domestic Duos	2,144	1.5%	6	0.0%	0.3%	2
40	Close-In Couples	0	0.0%	0	0.0%	0.0%	0
41	Sunset City Blues	9,444	6.7%	1,447	8.6%	15.3%	128
42	Red, White & Blues	305	0.2%	0	0.0%	0.0%	0
43	Heartlanders	216	0.2%	0	0.0%	0.0%	0

44	New Beginnings	5,021	3.6%	512	3.0%	10.2%	85
45	Blue Highways	30	0.0%	0	0.0%	0.0%	0
46	Old Glories	2,186	1.6%	185	1.1%	8.5%	71
47	City Startups	6,379	4.5%	2100	12.5%	32.9%	276
48	Young & Rustic	255	0.2%	0	0.0%	0.0%	0
49	American Classics	1,987	1.4%	48	0.3%	2.4%	20
50	Kid Country, USA	454	0.3%	0	0.0%	0.0%	0
51	Shotguns & Pickups	29	0.0%	0	0.0%	0.0%	0
52	Suburban Pioneers	3,788	2.7%	143	0.9%	3.8%	32
53	Mobility Blues	5,829	4.1%	1453	8.6%	24.9%	209
54	Multi-Culti Mosaic	0	0.0%	0	0.0%	0.0%	0
55	Golden Ponds	85	0.1%	0	0.0%	0.0%	0
56	Crossroads Villagers	100	0.1%	0	0.0%	0.0%	0
57	Old Milltowns	116	0.1%	0	0.0%	0.0%	0
58	Back Country Folks	12	0.0%	0	0.0%	0.0%	0
59	Urban Elders	0	0.0%	0	0.0%	0.0%	0
60	Park Bench Seniors	5,007	3.6%	1606	9.6%	32.1%	269
61	City Roots	0	0.0%	0	0.0%	0.0%	0
62	Hometown Retired	4,754	3.4%	1584	9.4%	33.3%	279
63	Family Thrifts	10,035	7.1%	2580	15.3%	25.7%	215
64	Bedrock America	142	0.1%	0	0.0%	0.0%	0
65	Big City Blues	0	0.0%	0	0.0%	0.0%	0
66	Low-Rise Living	0	0.0%	0	0.0%	0.0%	0
-	Total	140,799	100.0%	16,819	100.0%	12.0%	100

PRIZM NE PROFILE REPORT

Wichita, KS City vs. State of Kansas

4/6/2006

Seg. #	Segment Title	State		City		%Pen	Index
		Base Count	Base %Comp	Analysis Count	Analysis %Comp		
1	Upper Crust	12,021	1.1%	1,911	1.4%	15.9%	120
2	Blue Blood Estates	8,034	0.8%	1,173	0.8%	14.6%	110
3	Movers & Shakers	16,431	1.6%	2,417	1.7%	14.7%	111
4	Young Digerati	95	0.0%	0	0.0%	0.0%	0
5	Country Squires	15,521	1.5%	1,324	0.9%	8.5%	64
6	Winner's Circle	13,701	1.3%	1,538	1.1%	11.2%	85
7	Money & Brains	133	0.0%	0	0.0%	0.0%	0
8	Executive Suites	10,791	1.0%	1,242	0.9%	11.5%	87
9	Big Fish, Small Pond	22,598	2.1%	845	0.6%	3.7%	28
10	Second City Elite	17,335	1.6%	3,639	2.6%	21.0%	158
11	God's Country	12,856	1.2%	1,048	0.7%	8.2%	61
12	Brite Lites, Li'l City	21,195	2.0%	4,757	3.4%	22.4%	169
13	Upward Bound	22,430	2.1%	5,019	3.6%	22.4%	169
14	New Empty Nests	7,447	0.7%	1,749	1.2%	23.5%	177
15	Pools & Patios	8,004	0.8%	1,805	1.3%	22.6%	170
16	Bohemian Mix	314	0.0%	0	0.0%	0.0%	0
17	Beltway Boomers	6,130	0.6%	1,357	1.0%	22.1%	167
18	Kids & Cul-de-sacs	12,757	1.2%	3,567	2.5%	28.0%	211
19	Home Sweet Home	11,952	1.1%	3,156	2.2%	26.4%	199
20	Fast-Track Families	24,629	2.3%	552	0.4%	2.2%	17
21	Gray Power	9,252	0.9%	2,074	1.5%	22.4%	169
22	Young Influentials	16,682	1.6%	4,061	2.9%	24.3%	183
23	Greenbelt Sports	13,669	1.3%	1,027	0.7%	7.5%	57
24	Up-and-Comers	23,403	2.2%	5,962	4.2%	25.5%	192
25	Country Casuals	20,790	2.0%	481	0.3%	2.3%	17
26	The Cosmopolitans	30	0.0%	0	0.0%	0.0%	0
27	Middleburg Managers	32,860	3.1%	9,937	7.1%	30.2%	228
28	Traditional Times	31,197	2.9%	641	0.5%	2.1%	15
29	American Dreams	297	0.0%	0	0.0%	0.0%	0
30	Suburban Sprawl	13,096	1.2%	2,429	1.7%	18.6%	140
31	Urban Achievers	797	0.1%	0	0.0%	0.0%	0
32	New Homesteaders	21,962	2.1%	1,313	0.9%	6.0%	45
33	Big Sky Families	28,043	2.6%	199	0.1%	0.7%	5
34	White Picket Fences	20,094	1.9%	5,620	4.0%	28.0%	211
35	Boomtown Singles	27,000	2.5%	7,486	5.3%	27.7%	209
36	Blue-Chip Blues	11,883	1.1%	3,375	2.4%	28.4%	214
37	Mayberry-ville	34,169	3.2%	494	0.4%	1.5%	11
38	Simple Pleasures	39,815	3.8%	283	0.2%	0.7%	5
39	Domestic Duos	7,945	0.8%	2,144	1.5%	27.0%	203
40	Close-In Couples	88	0.0%	0	0.0%	0.0%	0
41	Sunset City Blues	30,778	2.9%	9,444	6.7%	30.7%	231
42	Red, White & Blues	10,309	1.0%	305	0.2%	3.0%	22
43	Heartlanders	30,025	2.8%	216	0.2%	0.7%	5

44	New Beginnings	15,268	1.4%	5,021	3.6%	32.9%	248
45	Blue Highways	15,294	1.4%	30	0.0%	0.2%	1
46	Old Glories	8,385	0.8%	2,186	1.6%	26.1%	196
47	City Startups	27,844	2.6%	6379	4.5%	22.9%	173
48	Young & Rustic	42,968	4.1%	255	0.2%	0.6%	4
49	American Classics	7,701	0.7%	1,987	1.4%	25.8%	194
50	Kid Country, USA	19,300	1.8%	454	0.3%	2.4%	18
51	Shotguns & Pickups	23,148	2.2%	29	0.0%	0.1%	1
52	Suburban Pioneers	12,494	1.2%	3,788	2.7%	30.3%	228
53	Mobility Blues	23,187	2.2%	5829	4.1%	25.1%	189
54	Multi-Culti Mosaic	774	0.1%	0	0.0%	0.0%	0
55	Golden Ponds	35,013	3.3%	85	0.1%	0.2%	2
56	Crossroads Villagers	22,598	2.1%	100	0.1%	0.4%	3
57	Old Milltowns	16,857	1.6%	116	0.1%	0.7%	5
58	Back Country Folks	33,186	3.1%	12	0.0%	0.0%	0
59	Urban Elders	30	0.0%	0	0.0%	0.0%	0
60	Park Bench Seniors	14,372	1.4%	5007	3.6%	34.8%	263
61	City Roots	83	0.0%	0	0.0%	0.0%	0
62	Hometown Retired	15,254	1.4%	4754	3.4%	31.2%	235
63	Family Thrifts	33,007	3.1%	10035	7.1%	30.4%	229
64	Bedrock America	25,247	2.4%	142	0.1%	0.6%	4
65	Big City Blues	397	0.0%	0	0.0%	0.0%	0
66	Low-Rise Living	6	0.0%	0	0.0%	0.0%	0
-	Total	1,060,971	100.0%	140,799	100.0%	13.3%	100

PRIZM NE PROFILE REPORT

Wichita 2 Mile Radius vs. State of Kansas

4/6/2006

Seg. #	Segment Title	State		2 Mile Radius		%Pen	Index
		Base Count	Base %Comp	Analysis Count	Analysis %Comp		
1	Upper Crust	12,021	1.1%	0	0.0%	0.0%	0
2	Blue Blood Estates	8,034	0.8%	1	0.0%	0.0%	1
3	Movers & Shakers	16,431	1.6%	2	0.0%	0.0%	1
4	Young Digerati	95	0.0%	0	0.0%	0.0%	0
5	Country Squires	15,521	1.5%	0	0.0%	0.0%	0
6	Winner's Circle	13,701	1.3%	0	0.0%	0.0%	0
7	Money & Brains	133	0.0%	0	0.0%	0.0%	0
8	Executive Suites	10,791	1.0%	0	0.0%	0.0%	0
9	Big Fish, Small Pond	22,598	2.1%	0	0.0%	0.0%	0
10	Second City Elite	17,335	1.6%	225	1.3%	1.3%	82
11	God's Country	12,856	1.2%	0	0.0%	0.0%	0
12	Brite Lites, Li'l City	21,195	2.0%	426	2.5%	2.0%	127
13	Upward Bound	22,430	2.1%	289	1.7%	1.3%	81
14	New Empty Nests	7,447	0.7%	0	0.0%	0.0%	0
15	Pools & Patios	8,004	0.8%	3	0.0%	0.0%	2
16	Bohemian Mix	314	0.0%	0	0.0%	0.0%	0
17	Beltway Boomers	6,130	0.6%	0	0.0%	0.0%	0
18	Kids & Cul-de-sacs	12,757	1.2%	1	0.0%	0.0%	0
19	Home Sweet Home	11,952	1.1%	1	0.0%	0.0%	1
20	Fast-Track Families	24,629	2.3%	0	0.0%	0.0%	0
21	Gray Power	9,252	0.9%	0	0.0%	0.0%	0
22	Young Influentials	16,682	1.6%	3	0.0%	0.0%	1
23	Greenbelt Sports	13,669	1.3%	0	0.0%	0.0%	0
24	Up-and-Comers	23,403	2.2%	824	4.9%	3.5%	222
25	Country Casuals	20,790	2.0%	0	0.0%	0.0%	0
26	The Cosmopolitans	30	0.0%	0	0.0%	0.0%	0
27	Middleburg Managers	32,860	3.1%	882	5.2%	2.7%	169
28	Traditional Times	31,197	2.9%	0	0.0%	0.0%	0
29	American Dreams	297	0.0%	0	0.0%	0.0%	0
30	Suburban Sprawl	13,096	1.2%	2	0.0%	0.0%	1
31	Urban Achievers	797	0.1%	0	0.0%	0.0%	0
32	New Homesteaders	21,962	2.1%	0	0.0%	0.0%	0
33	Big Sky Families	28,043	2.6%	0	0.0%	0.0%	0
34	White Picket Fences	20,094	1.9%	720	4.3%	3.6%	226
35	Boomtown Singles	27,000	2.5%	1,770	10.5%	6.6%	414
36	Blue-Chip Blues	11,883	1.1%	6	0.0%	0.1%	3
37	Mayberry-ville	34,169	3.2%	0	0.0%	0.0%	0
38	Simple Pleasures	39,815	3.8%	0	0.0%	0.0%	0
39	Domestic Duos	7,945	0.8%	6	0.0%	0.1%	5
40	Close-In Couples	88	0.0%	0	0.0%	0.0%	0
41	Sunset City Blues	30,778	2.9%	1,447	8.6%	4.7%	297
42	Red, White & Blues	10,309	1.0%	0	0.0%	0.0%	0
43	Heartlanders	30,025	2.8%	0	0.0%	0.0%	0

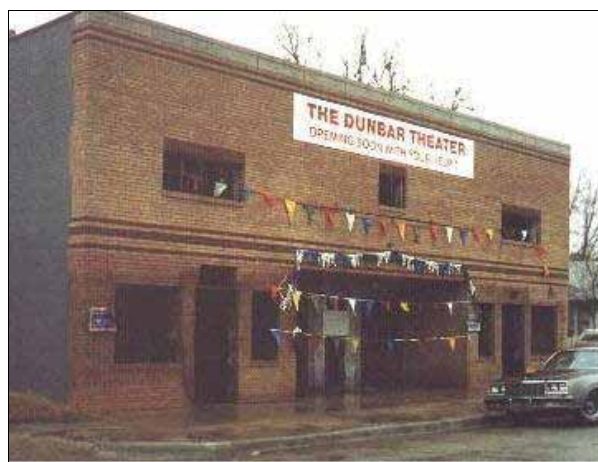
44	New Beginnings	15,268	1.4%	512	3.0%	3.4%	212
45	Blue Highways	15,294	1.4%	0	0.0%	0.0%	0
46	Old Glories	8,385	0.8%	185	1.1%	2.2%	139
47	City Startups	27,844	2.6%	2100	12.5%	7.5%	476
48	Young & Rustic	42,968	4.1%	0	0.0%	0.0%	0
49	American Classics	7,701	0.7%	48	0.3%	0.6%	39
50	Kid Country, USA	19,300	1.8%	0	0.0%	0.0%	0
51	Shotguns & Pickups	23,148	2.2%	0	0.0%	0.0%	0
52	Suburban Pioneers	12,494	1.2%	143	0.9%	1.1%	72
53	Mobility Blues	23,187	2.2%	1453	8.6%	6.3%	395
54	Multi-Culti Mosaic	774	0.1%	0	0.0%	0.0%	0
55	Golden Ponds	35,013	3.3%	0	0.0%	0.0%	0
56	Crossroads Villagers	22,598	2.1%	0	0.0%	0.0%	0
57	Old Milltowns	16,857	1.6%	0	0.0%	0.0%	0
58	Back Country Folks	33,186	3.1%	0	0.0%	0.0%	0
59	Urban Elders	30	0.0%	0	0.0%	0.0%	0
60	Park Bench Seniors	14,372	1.4%	1606	9.6%	11.2%	705
61	City Roots	83	0.0%	0	0.0%	0.0%	0
62	Hometown Retired	15,254	1.4%	1584	9.4%	10.4%	655
63	Family Thrifts	33,007	3.1%	2580	15.3%	7.8%	493
64	Bedrock America	25,247	2.4%	0	0.0%	0.0%	0
65	Big City Blues	397	0.0%	0	0.0%	0.0%	0
66	Low-Rise Living	6	0.0%	0	0.0%	0.0%	0
-	Total	1,060,971	100.0%	16,819	100.0%	1.6%	100

RECOMMENDED ARCHITECTURAL RENOVATION AND ADDITIONS

With a modest addition, the Dunbar Theater can be easily renovated as an intimate performing arts center with party/reception hall capability. Properly renovated, it should be able to support performances ranging from musical recitals to moderately scaled musical productions. Given its size it would also be well suited for comedic acts, dance, and/or small jazz or orchestral performances. Equipped with a projection screen, the Dunbar would be available for lectures, meetings and movie presentations. It is also especially well suited as a rehearsal hall for both Neighborhood Groups and for the wider Wichita performing arts community that lacks similarly-sized smaller venues. Historically, the Dunbar Theater was principally a neighborhood movie hall. However, oral accounts stated other uses of the Dunbar as well. Apparently it was used by social and religious groups as a meeting hall, and by local performance groups for dramatic productions. The following is a description of the recommended renovation and additions to the Dunbar Theater were it to be redeveloped within the guidelines of this study:



A Historic Photo showing a Christmas Party at the Dunbar



The Existing Theater Exterior without the Marquee

Renovation of Existing Building - Main Floor

The main floor of the theater will include a new enlarged box office area and an enlarged lobby created by absorbing the original retail space on the northeast corner of the building. Light and sound lock vestibules are planned for accessing both sides of the theater. These vestibules will shield the performance area from unwanted light from the lobby windows and undesirable street noise.

The house itself will be designed to offer two types of seating for an anticipated total count of 214 seats. The orchestra seating area will consist of tables and chairs on the existing raked floor. The plan currently shows a total of 17 tables seating 6 people each for a total of 102 seats. These tables offer a cabaret-seating environment that is suitable for shows, lectures, and weddings/parties. Tables may be rearranged and/or deleted as desired to accommodate an orchestra and the needs of a particular show or event. The back-of-house is planned to have traditional tiered theater seats on risers. The anticipated count for this area is 112 seats for a total audience count of 214 seats.

The existing stage is to be made approximately 6' deeper by moving the proscenium wall to the east. In addition an arced thrust stage is to be added that will make the total depth of the stage 30' deep at its widest point. (This dimension is necessary for most of today's performance demands, and important if the theater is to offset operating costs with rental revenue.) New stage steps will be added to access the stage directly from the house.

Technical stage equipment that is in the budget includes stage curtains, stage rigging (to raise and lower scenery), theatrical lighting pipes and fixtures on stage, theatrical lighting side pipes and fixtures in the house, lighting control equipment, sound system equipment including a sound board and speakers, a large projection screen, and acoustic materials to treat the parallel side walls of the house and the high upper wall at the back-of-house.

Renovation of Existing Building – Upper Floor

The upper floor of the theater will include a renovated projection room that will also serve as the theatrical lighting control room, a dimmer room, and a theater manager's office. These rooms are to be accessed via the uppermost tiers of the back-of-house seats that are to be added. The upper floor spaces to either side of the projection room have windows overlooking Cleveland Avenue, which are recommended to be restored or replaced.

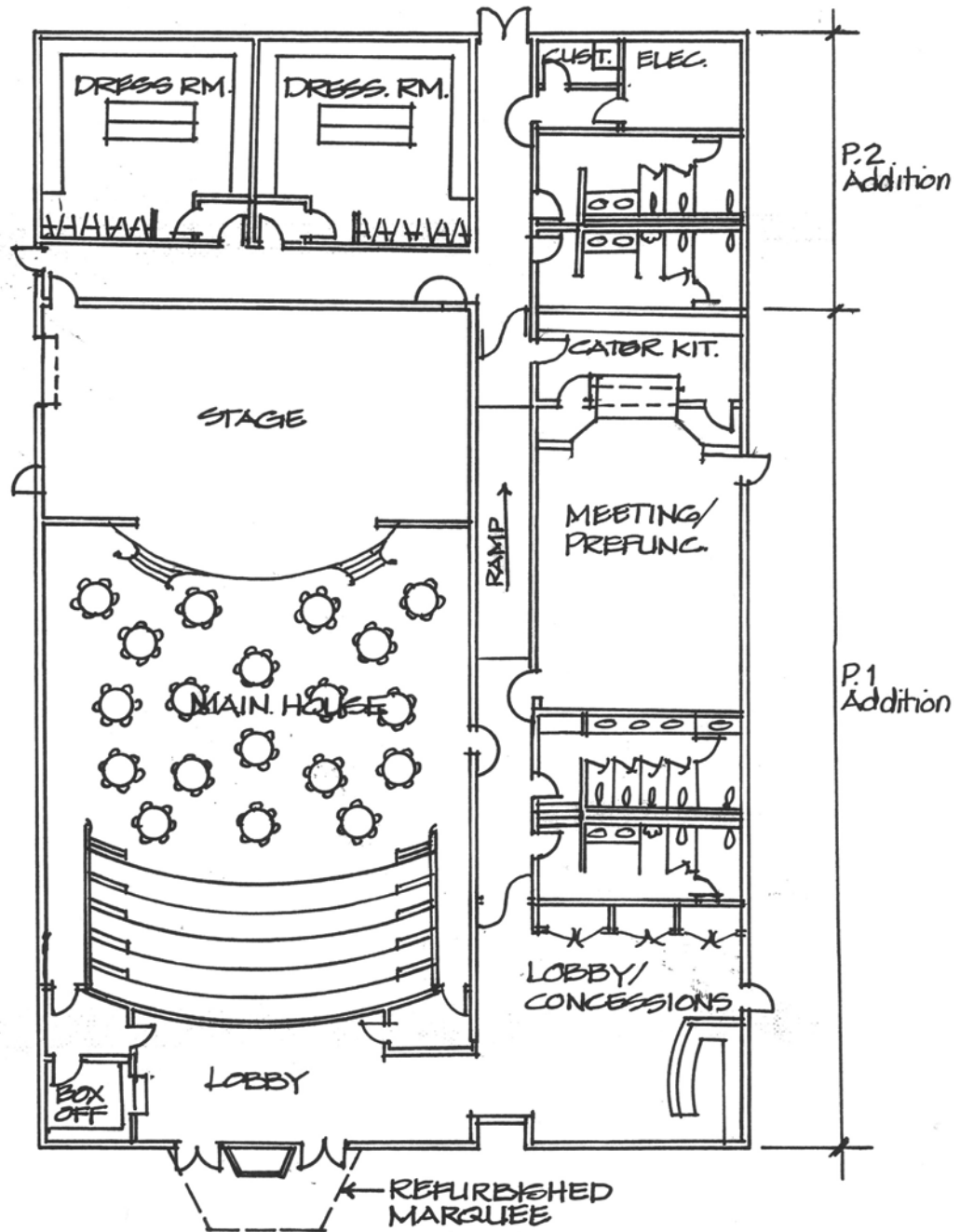
Recommended Phase One - Addition

The Phase One Addition will add overflow lobby space (with concessions), a pre-function space to the theater, and men's and women's public restroom facilities. In addition, Phase One will add a meeting/conference room of approximately 750 SF with a catering kitchen, such that that this space and the theater may be used immediately for parties and receptions. This room will also have to serve as a temporary dressing room facility – until Phase Two is built.

Recommended Phase Two Addition

The Phase Two Addition will add dedicated backstage men's and women's dressing rooms and toilets to the facility. Showers for the performers are not currently shown, as we are not anticipating equity actors and actresses using the theater. However, showers can always be added in place of a toilet stall – if desired. In Phase Two, the underground or pad-mounted transformer located in Phase One will be housed indoors, and a backstage custodial space will be provided.

CONCEPTUAL DESIGN



UTILITIES AND PROPOSED NEW BUILDING SYSTEMS

CIVIL

If room for a building addition is needed, we recommend the acquisition and use of the adjacent lots north or south of the building. For long-term use of the Theater and future parking, the two vacant lots west of the theater should also be acquired. We recommend the removal of the abandoned floor slab on the north side of the building.

Poor drainage areas on the west and north side of the buildings should be graded to provide positive drainage from the building. It is believed the grading issues can be resolved without the use of a storm sewer system. However, this cannot be determined until a site survey is conducted. At a minimum, splash blocks should be installed at each downspout location to convey the storm water away from the building foundation.

The conditions of the existing underground services cannot be determined from a site visit. We recommend excavation to expose the utilities for verification of pipe conditions. If the age of the utilities is found to be in excess of 30 years, we recommend a complete replacement unless maintenance records or interviews with city staff indicate the services had little or no maintenance problems.

STRUCTURAL

The following recommendations are based on the proposed upgrades and additions from Hardlines Design Company and the structural observations noted above.

Theater

The theater building needs attention to exterior weathering. The mortar joints should be re-pointed to fill voids and weathered surfaces. Any damaged brick should be repaired and/or replaced. The joists and the roof deck should be cleaned of rust and mill scale to prevent further corrosion after the roof has been replaced. The missing interior floor slab should be replaced. The frontage canopy steel should be cleaned of rust/mill scale and painted and deteriorated wood members should be replaced. In addition, we recommend all structures have a continual maintenance program to evaluate and repair deterioration and damage to the structures.

Storage Platforms

In our professional opinion, the cost incurred to rehabilitate the storage platforms would exceed the value of the structures. Therefore, we recommend that the two storage platforms be demolished.

Utility Structure

Based on the proposed additions, the storage platforms and utility structure are to be demolished.

Addition

The addition consists of a thirty foot expansion to the north and west side of the theater. It is assumed that the addition will be a single- story light steel framing with metal deck and steel roof joists.

MECHANICAL / PLUMBING SYSTEMS

HVAC Work

The least expensive mechanical system approach will be to use package roof top electric direct expansion (DX) cooling gas-heating units. Designations for each of the units are as follows:

1. Stage/Seating/Risers/Lobby: RT-1, 7500 CFM, and 20 tons.
2. PreFunction-Concessions/2 Toilets: RT-2, 2000 CFM, 5 tons.
3. Meeting-Rehearsal/Catering: RT-3, 1800 CFM, and 5 tons.
4. Dressing Rooms/2 Toilets: RT-4, 2000 CFM, 5 tons.

RT-1 (Stage, Seating)

With the unit on the new low roof north of the stage, the supply air will enter the House just east of the stage and rise. From there, the supply air will stay high and be distributed to the stage, the seating, the risers, and the lobby. The stage supply air will require a great deal of care in planning and design to give some air movement on the stage with minimal sound and a low enough velocity to be unobtrusive to sheet music and thin background prop material. A return airshaft will drop in the southwest corner of the Catering Room and the southeast corner of the toilet to below floor. Below floor the return air duct will run west and then south under the new north-south corridor until it connects to the existing stage tunnel duct (at the centerline of the stage). Return air will be picked up from the stage/seating/riser areas low in front of and on the sides of the stage. (Note: If Phase I addition is made without Phase II, we recommend a new concrete tunnel be created to contain the return air duct.)

This unit has a large minimum outdoor air requirement (as needed per Code for the proposed capacity of over 200 people) and there is no good way to get that outdoor air into the unit without some exhaust. The best place to capture that exhaust may be at the back of the House over the highest riser. Extra care will have to be exerted in the design to make sure this exhaust fan does not create noise in the House itself. This exhaust fan will be interlocked with RT-1 during the occupied cycle and the exhaust fan will be off during the unoccupied cycle.

RT-2, RT-3, and RT-4 (Remaining Areas)

The Pre-Function-Concessions, Meeting-Rehearsal, and Dressing Room areas each get a separate roof top unit because each of these areas might be occupied while the other areas are not occupied. Each of these units will have ducted supply air and use the ceiling cavity as a return air plenum. Each of the areas served will have an exhaust fan (two toilets for the Pre-Function-Concessions, Catering for the Meeting-Rehearsal, and two toilets for the Dressing Rooms) and the exhaust fans will be interlocked with their respective roof top on the occupied cycle. Each rooftop will have an unoccupied cycle during which the unit will come on to bring the space back to a nominal temperature and the interlocked exhaust fan will be off.

Remaining HVAC

There are several discrete spaces that require individual HVAC: The Elec/Dimming room, the Projection Booth, and the Office in the southeast corner of the original building. It would be simple and clean to give the Elec/Dimming room and the Projection Booth their own self-contained recirculating units. Our initial choice for these units is a ductless unit. A ductless unit is a split system with a rooftop-condensing unit and an interior fan coil unit. These units come in size increments from ½ ton to about 3 tons. We are not certain of the size of unit for each of these two spaces, something on the order of 1 ½ to 2 tons seems a reasonable place to start. These ductless units will have electric heat.

The corner office in the original building is more difficult to deal with. Obviously we could use a small ductless unit again. But if this space is only occupied when the main House is occupied, then we can drop some cooling air from RT-1 for summer and mid seasons and we can add a small electric heater for the winter. But if this office is occupied daily from 8 AM to 5 PM, even when the House is unoccupied, then it would be better for the office to have its own small ½ ton ductless unit.

Temperature Controls

The least expensive and simplest method of control for each of the units will be a programmable thermostat. But someone needs to know how to program the thermostat so that it can be quickly and easily taken off of setback put in an occupied mode. There will be at least six of these programmable units and the responsible person must know where they are and how to quickly manipulate them. This is no small matter. If the responsible person programs the thermostat for an evening occupancy of, let's say the Dressing Room area, and then goes away, there could be some unhappiness. If there was a mistake in the programming and the roof top unit doesn't come on for the rented occupied period, there will be a loss of revenue and an unhappy client. At the same time, if a more sophisticated method of control is installed, the cost will be much higher. This decision requires the agreement and understanding of many decision-making people.

Plumbing Work

The preliminary drawing indicates countertop sinks, urinals, wall-mounted water closets, and one janitor's sink. There will also be floor drains and at least one water cooler. The underfloor waste can be PVC, but with the return air plenums, the vent piping will be metal (cast iron, galvanized steel, or copper). The hot and cold-water piping will be Type L copper with insulation. With the minimal domestic hot water load, it is possible that the water heating can be done with localized almost instantaneous electric heaters. With short runs of piping we can probably get by without recirculation piping and pump(s).

Waste line branches will exit to the north, and be collected on the north side of the building in a main running west to the existing sanitary.

There will be a new water service and a new fire service. Connections will be made in the street on the east side of the building, just north of the new north wall. The new services will run west and then turn south into the new addition – probably just east of the easternmost set of toilets. We will have a service entry closet with two-door access, perhaps two feet deep and perhaps five or six feet long. The city water service will have a reduced pressure backflow preventer and a 2-inch line seems like a reasonable size. The building will be completely sprinklered.

Natural gas for the roof top units will have a new connection on the west and will rise up the west face of the building to the roof. The gas piping will distribute to roof top units on the roof.

Storm Drainage

With the new roof on the House itself, the House roof could be scuppered to splash blocks on the south. The new additions, however, will probably have roof drains with rain leaders leading to the north and a new underground storm main on the north side of the building running to a street connection on the east side of the building.

ELECTRICAL SYSTEMS

The following recommendations are based on the proposed upgrades and additions from Hardlines Design Company and the electrical observations noted above. Theatrical Lighting and Theatrical Sound Systems needs are addressed as a separate Allowance in the Building Estimate.

Electrical Service

The existing electrical service should be replaced with a new underground 120/208 volt, 3-phase electrical service. Based on the proposed floor plan with a mechanical system as described within this report and a theatrical lighting system, the new electrical service is anticipated to be 800 amps.

Electrical Distribution

The proposed electrical distribution system will consist of an 800-amp, 120/208-volt main distribution panel that will serve major mechanical equipment (roof top units), theatrical lighting panel, and two branch circuit panels. The two branch circuit panels will provide power for lighting, general receptacles, kitchen equipment, etc.

Building Lighting

It is anticipated that the Lobby and Concessions areas will be provided with fluorescent recessed can lights. The toilets, dressing rooms, kitchen, and corridors will be provided with standard 2'X4' fluorescent lighting utilizing energy efficient T8 lamps and electronic ballasts. The dressing rooms will have incandescent lights around the make-up mirrors in addition to the overhead fluorescents. The meeting/rehearsal room would typically be provided with a more aesthetic type of fluorescent light fixtures as well as with dimmable recessed can lights to allow for multiple light levels. The stage area will be provided with fluorescent work lights, however the majority of the stage lighting is anticipated to be provided from the theatrical lights. The theater itself should be provided with 250 watt or 500 watt dimmable recessed can lights to allow maximum flexibility.

Emergency/Exit Lighting

Emergency lighting and exit lighting will be required per NFPA – life safety code. Wall mounted battery units and/or integral battery ballasts should be used for emergency lights. Long life LED exit lights with battery back up are also recommended.

Site/Exterior Lighting

Exterior building lights will be provided at the exterior doors for egress. These fixtures should be H.I.D. type with cut off lenses and should operate via photocell and time clock. New lighting will be provided at the main entrance and will likely be incorporated in the marquee. No parking lot lighting is anticipated at this time.

Fire Alarm

A fire alarm system is only required if the occupant load is over 300. However, the building will require a duct smoke detection system due to the large mechanical unit(s) and must be capable of monitoring the sprinkler system and providing an audible alarm. Therefore, it is recommended that a small addressable fire alarm system be installed with manual activation and audible/visual signals to provide additional safety for the occupants. This system would be used for duct smoke detection and monitoring of the sprinkler system.

Telecommunications

Raceway provisions only will be provided for Voice, Data, and CATV cabling. It is anticipated that the Owner will contract cable, jacks, patch panels, racks, etc. Telecommunications requirements for this type and size of facility should be minimal.

RECOMMENDED PUBLIC IMPROVEMENTS

Historical Context

The Dunbar Theater, located at the crossroads of East 9th Street North and Cleveland Avenue, was the historic center of a commercial district that serviced the McAdams Neighborhood and surrounding neighborhoods, prior to development of the I-135 freeway and the associated floodwater canal system. The commercial district went several blocks in each direction, but was primarily along East 9th Street North. The introduction of the manmade edges and barriers fragmented and divided the historic McAdams neighborhood into several unique and separate sub-areas of residential, industrial and commercial clusters, but the community still lacks a revitalized central business/entertainment district or commercial core.

When the Dunbar Theater and its surrounding commercial properties were the cultural and business focal points for the community, it was a vital and exciting urban center offering a wide variety of services, events, and entertainment to this predominantly African-American community in Wichita, Kansas. The McAdams neighborhood that is just east of downtown was vibrant, self-sufficient and capable of offering a variety of services to residents within walking distance of their homes. From oral accounts, the original commercial district included the Theater, a corner drug store/soda fountain (“Turner Drug”), a historic school (named the Dunbar, to honor the African-American poet and author, Paul Lawrence Dunbar), an ice cream shop, hair salon, barbershop, shoe repair shop, barbeque restaurant, fish market, pool hall, grocery store, and an orphanage (named the Phyllis Wheatley Center).

Interviews with residents, local elected officials, Wichita Civic Leaders, Local Clergy, Neighborhood Association Presidents, Arts Leaders and Heads of Philanthropic Groups have all expressed varying degrees of interest in bringing back this commercial/entertainment center, starting with the renovation and necessary addition(s) to the Dunbar Theater. The competed project would ideally be able to serve as a Civic Hall (with meeting and reception capability), and as a Performing Arts Center capable of also showing second-run or classic movies.

Land Acquisition for Parking

In the short-term, a parking arrangement with the Wichita Public School System should be established, such that the theater can use the former Wichita Area Technical College and the community daycare center parking lot for evening performances. This eliminates the need for any immediate land acquisition for parking (subject to zoning approval) and the cost for new pavement, striping, lighting etc.

In the long term, a lot that is physically closer to the building would best serve the Theater. We recommend the eventual acquisition of the two lots to the west of “Turner Drug” and the Theater, on the other side of the rear alley. The combined width of these two lots would make an excellent parking lot for the Theater and would avoid pedestrian crossing of any major streets.

Recommended Road Improvements

We recommend that crosswalks, curb cuts, a traffic light and walk signals be added at the intersection of East 9th Street North and Cleveland Avenue. This would help to safely move people throughout the District and it will facilitate passage from the former Wichita Area Technical College parking lot to the Theater. Pedestrian crossing signs should also be added, both east and west bound, along East 9th Street North to aid in the movement of people directly from the back of the Theater to the original Dunbar School – if it may eventually be used by the Theater for additional classroom and/or rehearsal space.

Sidewalk Improvements

All sidewalks in the immediate area serving the Theater should be reviewed for repair work and/or additional curb cuts that may be needed. This review should include an ADA assessment as well. Subsequently, a District identification program should be implemented that might include paving upgrades and beautification measures to show visitors and residents a renewed commitment to the area and visible signs of progress. Some suggested examples from other historic districts around the country are described later in this report under the heading “Streetscape/Landscape Improvements.”

Parking Lot and Street Lighting

When additional land for a dedicated theater parking lot is acquired and paved, parking lot lighting will also be needed. This lighting should be relatively low, pole-mounted lighting with sharp cut-offs so as not to interfere with the nearby residential properties. The selected fixture may be utilitarian; however, its selection should be compatible with the recommended historic pedestrian lighting for the District.

Historic pedestrian-scaled light poles that are capable of supporting District banners should be provided along East 9th Street North and Cleveland Avenue. These light fixtures should be spaced per manufacturer’s recommendations after being reviewed by an electrical engineer. We recommend that they be installed along East 9th Street North east from Indiana Avenue to Mathewson Avenue, minimally. Along Cleveland Avenue, we recommend that they be installed from the neighborhood gateway at Cleveland and 8th Street north a minimum of one lot beyond the Theater.

Increased Electrical Capability

See the attached Electrical Report.

Extension of Site Utilities

See the attached Civil Report.

Streetscape/Landscape Improvements

Streetscape improvements might include specialty pavement materials to help to identify the District, trees, planters, benches, waste receptacles and pedestrian-scaled lighting. Other identifying features might include Dunbar District banners (that can be incorporated on historically accurate light poles) and neighborhood specific signage. Awnings of a somewhat consistent style and/or color might also be used to help unify any commercial properties that are renovated in the district, such as the commercial strip across the street from the Dunbar.



Specialty Pavement Materials as an Identifier



Historic Lighting/Banners



Awnings used for Shading and Unification



Specialty Pavement used at a major Intersection

Nearby Intersection Improvements

Additional crosswalks and curb cuts are recommended to facilitate safe and accessible movement throughout the District. Textured pavement in the primary intersection at East 9th Street North

and Cleveland might be utilized as a speed inhibitor and a District identifier. Removal of the parking lane directly in front of the Theater is recommended to create a drop-off zone directly in front of the marquee. We would recommend that the drop-off zone be a minimum of 2-3 school bus lengths long, to allow for school field trips etc.

Connection to other Local Landmarks

The Dunbar Theater is in a good location to take advantage of the rehearsal and classroom spaces located in the historic Dunbar School that are seldom used and available for rent, through the Wichita School District. The upper floor classrooms are suited for arts and performing arts instruction, and the lower level classroom (that functioned as the school's original multipurpose room) has a small stage at one end of the room, making it useful space for rehearsals. The convenient use of this facility would allow for more compact booking of the Dunbar Theater.



The Remaining Historic Dunbar School Exterior



The Remaining Historic Dunbar School Lower Rehearsal/Classroom



The Remaining Historic Dunbar School Upper Rehearsal/Classroom

The original “Turner Drug” store building is in an excellent location for a small coffee shop/café that might also offer baked goods, or lighter fare food. It can be conveniently serviced from the alley and would support the renewed commercial/entertainment District. Expansion of this building for a kitchen facility or storage is easily possible to the west.

The vacant lot to the south of the Theatre would ideally be developed as one or two retail spaces that are supportive of the District, too. Some suggestions are a video rental shop (Blockbusters or the equivalent), a bookstore, ice cream shop, etc. Any of these would bring useful activity to the area and be supportive of an entertainment area. It is suggested that these businesses keep longer hours during the week and (especially) on weekends, such that they are open until the theater becomes active in the evening.

The Commercial Strip located east of the Dunbar Theater along Cleveland was originally a neighborhood grocery store. Because of its large size, it could easily support a fairly sizable restaurant or a store that offers specialty merchandise (such as sports equipment). Further east are adjoining shops that are smaller in size that could make excellent artist's gallery/studios, with street frontage and visibility along East 9th Street North. Alternatively, other neighborhood services that could be in the adjoining shops include hair salons or barbershops, tailors or shoe repair shops that are less “arts oriented” but in keeping with the original neighborhood context.

The original Phyllis Wheatley Center would make an excellent arts or small business “incubator” building. The many small rooms that were originally resident's sleeping quarters could be offered as artist's studios and/or sole proprietor offices for start-up artists or businesses. These “incubators” would bring both daytime and nighttime activity to the area and support the other restaurant and retail establishments being suggested for the District. The usual set up for these “incubator” buildings is that they share common business spaces and services in the building such as conference rooms, receptionist(s) and security, and pay a percentage of the costs that they would otherwise incur when establishing a new business address. If they are successful, they will eventually move out to larger quarters, and new start-ups will move in.



The original "Turner Drug"



The Commercial Strip to the East of the Dunbar Theater



The existing Residential Neighborhood

Public Improvements Summary

There are a number of Public Improvements that can be made to help reestablish the intersection at East 9th Street North and Cleveland Avenue as a Commercial and Entertainment District. Improvements might include specialty pavement, historic street lamps with neighborhood/special event banners, trees, planters and benches. Many of these are low cost landscape improvements require little to no maintenance, once established. The introduction of these features will also help to emphasize the importance of the 8th Street and Cleveland gateway to the neighborhood.

Urban connections to other facilities should be established to help to support the Arts and Entertainment goals expressed in our meetings with the local leaders. Some of these connections might include use of the remaining original Dunbar School building for acting, dance and/or visual arts classes and demonstrations, and the establishment of an artist and business "incubator" in the original housing portion of the Phyllis Wheatley Center building.

To make use of regional talent and expertise, the classes offered at the Dunbar School might be an extension of either program offerings at CityArts downtown, or the Wichita Center for the Arts (programs that also include theatre). Students involved at Wichita State University, Newman University and/or Friends University, Fine and Vocal/Performing Arts/Dance programs could also provide support for the McAdams neighborhood class offerings with student and staff volunteers. Special events could also be programmed here and at the Dunbar Theater as part of the build-up to the Annual Black Arts Festival and the Martin Luther King parade.

The redevelopment of the Commercial strip along East 9th Street North might include some gallery and studio space. The large frontage of these buildings would allow for some nice landscaping and permanent sculpture displays, and arts exhibits outside in good weather. The large portion of this block, which was originally a grocery store, would be suitable for a large restaurant or specialty shop. We would recommend that the historic "Turner Drug" store on the corner be adaptively reused as a coffee shop/café. This would require minimal modifications to the building and would give that corner both day and night activity. The lot between "Turner Drug" and the Dunbar Theater might be developed into one or two retail establishments, ideally ones that are supportive of the Theater and entertainment oriented such as a bookstore or video rental shop.

All of these improvements and proposed new uses (or similar ones) should help to reestablish this intersection as a Commercial and Entertainment District capable of serving and attracting people from the McAdams neighborhood and the surrounding community/neighborhoods. In time, the new vitality of this area, and its historical importance, should bring in people from other neighborhoods and districts who all share ethnic and arts interests.

CONCLUSION

The Dunbar Theater building is in reasonable shape and can be renovated as a reception hall and a performing arts venue if new building systems are provided and an addition is constructed that addresses the immediate need for an expanded lobby and public restrooms (hereafter called Phase One). For the reception hall function, it is recommended that a small public meeting room and catering kitchen are also included in Phase One. In the short-term, parking needs may be satisfied through negotiated use of the large Wichita Public School lot south of East 8th Street. In time, it is suggested that additional property be acquired to the west of the theater for a dedicated theater parking lot. Other immediate Phase One site improvements that are needed include: upgraded electrical service to the building and an enlarged water line. Streetscape amenities funded outside of this budget, such as trees, benches, and pedestrian lighting, are also recommended for Phase One, although they could be incorporated as part of a later suggested building improvements program (Phase Two).

There is a strong need for a community-based performance and rehearsal space in the neighborhood. Some of the local groups in need of space include: Sorority Groups, City Summer Programs, Dance Groups, Steppers/Stomp Marchers, The Northeast Wichita Strings, and groups associated with annual events such as the Black Arts Festival, The Martin Luther King Day Parade, Fashionetta and the Beautillion. A neighborhood venue that can support parties and receptions is also in high demand.

There also appears to be wider community interest in a renovated theater, including interest on the part of groups looking for smaller rehearsal and performance space to rent, which is not readily available in the area. Some of the groups that have expressed interest include: Theatre on Consignment, Music Theatre for Young People, Music Theater of Wichita, the Urban League (with a new repertory theater for youth), and St. Mark's United Methodist Church (for films, lectures, meetings and holiday plays).

For the interested rental community and wider use of the Theater, a Phase Two addition is recommended. This addition would include male and female dressing rooms and toilets, a stage crossover corridor, and a dedicated electrical room and custodial space. It is recommended that this addition be constructed shortly after the renovation and Phase One addition is built, as soon as funding can be raised/acquired. Construction of Phase Two will allow the Dunbar Theatre to be used as a true multi-purpose performing arts venue capable of supporting plays, musicals, and dramatic events in addition to meetings, lectures, parties, and receptions.

Growing use of the facility and some visible investment in the urban infrastructure/streetscape should spawn renewed interest in the area and in the vacant or underutilized properties surrounding the Dunbar that once made the intersection of East 9th Street and Cleveland an active Commercial hub. It is recommended that supportive businesses, with an entertainment or arts purpose, be encouraged, both for the available existing urban infrastructure and for any new development that is to take place in the immediate vicinity.

Research that leads to the development of a local or nationally recognized Historic District could help with project fund-raising efforts, as well as further awareness of the historical importance of the area. Some buildings that may be eligible for this recognition include: the original "Turner Drug" store, the original "Phyllis Wheatley Center," the original Dunbar School, and The Dunbar Theater. Street Banners and special pavement patterns can help link these structures and give the area further identity as "The Dunbar District."

As a multipurpose community venue, the reopening of The Dunbar Theater can serve as the catalyst for further development and investment in the area. Acquiring and/or actively encouraging renovation of the surrounding properties will help to reinforce the Dunbar Theatre as a destination for performances and events. Supporting or supportive businesses such as art galleries, cafes, restaurants, and retail shops will reestablish this intersection as a commercial and entertainment hub and help to ensure the Theater's redevelopment success.

FUNDING & FINANCING OPTIONS

This section of the report summarizes potential funding sources for financing the development and operation of the proposed renovated Dunbar Theatre. This analysis is not intended to be a comprehensive report of funding options, nor does it represent a recommended fundraising strategy. Rather, it defines a selection of options and some viable opportunities.

City of Wichita

At the time of this writing, the City has made no commitment to fund the project although it is anticipated that either the City, using discretionary grant funds (e.g., such as CDBG, etc.) and/or other tools (e.g., declaring a redevelopment district using TIF funds) could fund some or all of the costs associated with renovation and/or operation of the theater.

Foundation Funding

Many foundations fund cultural facilities projects; particularly useful sources for more detailed information include the Foundation Center database (<http://fdncenter.org>), *Operating Grants for Nonprofit Organizations* (Oryx Press, 2000) and the *Directory of Building and Equipment Grants* (Research Grant Guides, Inc.).

Foundation funding can be sought for many different aspects of the proposed project — performing arts, arts education, community facility development and related programs. For example, many foundations support organizations that provide all types of services for youth, not just the performing arts. Components of this project (e.g., such as the proposed youth theater program) could meet criteria of such foundations. Other foundations fund performing arts projects. Clearly, since the Dunbar project has the potential to combine arts education, performing arts, and community facility development, it may have broad appeal to match many foundations' giving interests.

Foundations such as Kresge, an independent, private foundation created in 1924 by Sebastian S. Kresge (founder of *Kmart*¹) “to promote the well-being of mankind,” may be likely targets for a funding request. The foundation's geographic scope is national. The Kresge Foundation has a long history of funding arts and educational facilities through their “Bricks and Mortar” program. Kresge typically funds projects through challenge grants (or matching grants) and tends to participate once local financial support has been demonstrated.

AMS's experience with cultural arts projects indicates that, typically, at least two-thirds of capital and general funding is provided by local government, local organizations and local philanthropic individuals (who often are owners of local businesses) for both capital projects and general operating funds. Moreover, most regional and national foundations expect that there be significant local contributions before they will consider a contribution. Most foundations will fund only registered charitable (501(c)(3)) organizations and some will not fund a government project.

Title Sponsorship

In many communities across the United States, public and private cultural institutions are attracting major corporate contributions by offering “naming rights” to high-level donors. For the Dunbar project, a local corporation or individual might be recruited for sponsorship. A significant gift could be sought as part of a capital campaign's “silent phase” where fundraising efforts are conducted by hosting private meetings and small group events. To obtain this level of support, it would not be uncommon for City Council members, the Mayor and senior City staff, to be engaged in the cultivation and asking process.

¹ The Kresge Foundation is not affiliated with Kmart. For more information please see www.kresge.org.

Program Funding

There are other funding opportunities for specific programs through state agencies. The City or non-profit organization could utilize State and Federal sources to fund programs for low-income residents, at-risk children, residents with disabilities, etc.

The National Endowment for the Arts does not currently have any capital funding programs. However, the NEA funds a broad range of programs and initiatives. NEA and Community Development Block Grant money could be tapped in the future to fund specific programs.

Large companies with local operations are also a likely source for program funds. Two examples are the local grant programs provided by Starbucks Coffee and Target stores. Target stores have an excellent track record of funding local arts activities with small, annual grants ranging from \$1,000 to \$5,000 through their “Arts in Education” grant program. Starbucks “Grants for Giving” program may also be considered.

Historic Building Funding Sources and Federal Tax Credit Programs

Since the 1980s, wealthy corporations and individuals in high tax brackets have invested in the rehabilitation of historic buildings to receive Federal Historic tax credits, a dollar for dollar reduction on actual income tax liability. Since 2000, properties in low-income neighborhoods can also qualify for New Market tax credits, also a dollar for dollar reduction on tax liability.

The Dunbar Theater was built in 1941 and is therefore old enough to qualify for a 10% Federal Historic Tax Credit. The credit counts 10% of the value the capital improvements—basically everything that is not related to property purchase, land improvements, and removable “personal property.” The credit is deductible for five years after the building is placed in service. The program typically excludes additions, but historic theaters are usually able to get around this by justifying an addition containing patron amenities and backstage space as “necessary and vital” to putting the theater back into productive use.

The Dunbar Theater is also eligible for listing in the National Register of Historic Places. If the City pursues listing and is successful, the project would then be eligible for a 20% Federal Historic Tax Credit. This higher tax credit also comes with the restriction that the renovation must meet the Secretary of the Interior’s Standards for Rehabilitation and be approved by the Kansas Historic Preservation Office and the National Park Service.

With its location in the McAdams Neighborhood, any project on this site qualifies for New Market tax credits, which were basically set up to encourage development in low income neighborhoods, urban and rural. There are typically few if any restrictions on what types of expenditures can qualify under the New Markets program. New Market credits can be used over a period of seven years. The City would have to apply for this credit under the State of Kansas’ New Markets program.

Conclusions

There appear to be a number of funding opportunities for assisting with the construction and operation of the project. To further the fundraising effort, the City (and its partners) should consider utilizing the services of professional fundraising counsel to advise on fundraising strategy and provide guidance throughout a possible campaign. The consultant would provide research into potential donors, training for local leadership in soliciting donations and administrative support.

APPENDIX A RENOVATION AND ADDITIONS COST ESTIMATE

Dunbar Theater						
Existing Building Renovations						
	Unit	Unit Cost	Total Units	Total Cost		
Site - Civil						
n/a						
					\$	-
Substructure						
Excavation, strip footing	lf	\$ 12.00	48	\$ 576.00		
Concrete, strip footing	lf	\$ 28.00	48	\$ 1,344.00		
					\$	1,344.00
Superstructure						
Stage structure removal	sf	\$ 4.00	1104	\$ 4,416.00		
Concrete floor repair	allow	\$ 3,500.00	1	\$ 3,500.00		
Stage structural	sf	\$ 45.00	1250	\$ 56,250.00		
Stage wall, struct, steel	allow	\$ 2,800.00	1	\$ 2,800.00		
					\$	59,750.00
Exterior Envelope						
Roofing removal	sf	\$ 1.10	4800	\$ 5,280.00		
Roof deck removal	sf	\$ 1.25	4800	\$ 6,000.00		
Roof metal deck	sf	\$ 2.25	4800	\$ 10,800.00		
BUR Roofing	sf	\$ 3.85	4800	\$ 18,480.00		
Brick-mortar repair	sf	\$ 18.00	800	\$ 14,400.00		
Marquee repair/refurbish	allow	\$ 10,000.00	1	\$ 10,000.00		
Door/frame removal	ea	\$ 250.00	4	\$ 1,000.00		
Door/frame/hardware	ea	\$ 2,300.00	4	\$ 9,200.00		
Paint, brick, exteior	sf	\$ 1.75	2850	\$ 4,987.50		
					\$	75,160.00
Interiors						
Partition removal	sf	\$ 0.12	300	\$ 36.00		
Door removal	ea	\$ 55.00	6	\$ 330.00		
CMU, wall, 12", reinforced	sf	\$ 8.75	850	\$ 7,437.50		
GWB, furring, stage wall	sf	\$ 1.41	1700	\$ 2,397.00		
GWB, exterior walls	sf	\$ 1.41	10558	\$ 14,886.78		
Partition, GWB	lf	\$ 2.29	850	\$ 1,946.50		
Ceiling, suspended GWB (2)	sf	\$ 3.75	2680	\$ 10,050.00		
Door/passage/non-rated	ea	\$ 1,500.00	1	\$ 1,500.00		
Door/exit/rated	ea	\$ 2,500.00	6	\$ 15,000.00		
Floor finish, seal	sf	\$ 0.11	2000	\$ 220.00		
Carpeted aisle	sf	\$ 3.20	680	\$ 2,176.00		
Wood, stage floor system	sf	\$ 13.80	1150	\$ 15,870.00		
Roof structure, paint prep	sf	\$ 2.25	4800	\$ 10,800.00		
Painting, walls-ceiling	sf	\$ 1.15	15788	\$ 18,156.20		
Riser incl railing/retain wall	seat	\$ 58.00	100	\$ 5,800.00		
Removal platform, stage	allow	\$ 7,000.00	1	\$ 7,000.00		
					\$	113,605.98

Conveying Equipment					
n/a					
					\$ -
Plumbing					
n/a					
					\$ -
Fire Protection					
Fire protection system	allow	\$ 12,000.00	1	\$ 12,000.00	
					\$ 12,000.00
Mechanical					
HVAC system	allow	\$ 65,136.00	1	\$ 65,136.00	
					\$ 65,136.00
Electrical					
Electrical	allow	\$ 49,968.00	1	\$ 49,968.00	
					\$ 49,968.00
Total Construction Hard Cost					\$ 376,963.98
Contractor G/A @ 10%					\$ 37,696.40
Bonding @ 1.7%					\$ 6,408.39
Total Construction Cost					\$ 421,068.77
A/E Fees @ 10%	All Consultants includes MEP, Civil/Struct, Acous (excludes Hazardous Materials Consult.)				\$ 42,106.88
Conting. 6%					\$ 25,264.13
Total Existing Building Renovations					\$ 488,439.77
Abbreviations					
allow - allowance					
ea - each					
lf - lineal feet					
n/a - not applicable					
sf - square feet					

Dunbar Theater
Building Additions Phase 1 & 2
5,220 Square Feet

	Unit	Unit Cost	Total Units	Total Cost
Site - Civil				
Excavation/backfill	cy	\$ 15.00	130	\$ 1,950.00
Stockpile	cy	\$ 15.00	50	\$ 750.00
Trenching	lf	\$ 4.50	200	\$ 900.00
Engineered fill	cy	\$ 5.80	100	\$ 580.00
Concrete, walk repair	lf	\$ 35.00	20	\$ 700.00
Utililities	allow	\$ 5,000.00	1	\$ 5,000.00
				\$ 9,880.00
Substructure				
Concrete, strip footing	lf	\$ 28.00	350	\$ 9,800.00
Concrete, spread footings	ea	\$ 213.00	12	\$ 2,556.00
				\$ 12,356.00
Superstructure				
Concrete, slab on grade	cy	\$ 225.00	80	\$ 18,000.00
Structural, 30' bay	sf	\$ 5.20	5220	\$ 27,144.00
				\$ 45,144.00
Exterior Envelope				
Door/exit, exterior	ea	\$ 2,580.00	4	\$ 10,320.00
Modified bitumen roof system	sf	\$ 3.00	5220	\$ 15,660.00
Roof sheet metal work	allow	\$ 2,300.00	1	\$ 2,300.00
Brick w/ mtl stud backup	sf	\$ 16.65	4500	\$ 74,925.00
Windows/mtl, ins glazing	ea	\$ 980.00	9	\$ 8,820.00
				\$112,025.00
Interiors				
Doors/passage, HM	ea	\$ 1,225.00	17	\$ 20,825.00
Doors/closet, HM	ea	\$ 850.00	7	\$ 5,950.00
Doors/passage, acoustic	ea	\$ 2,550.00	3	\$ 7,650.00
Partition, gypsum/mtl stud	sf	\$ 3.50	950	\$ 3,325.00
Wall, CMU, 8"	sf	\$ 6.86	3500	\$ 24,010.00
Ceiling, GWB, 5/8"	sf	\$ 2.35	4950	\$ 11,632.50
Wall finishes				
Painting	sf	\$ 0.45	9900	\$ 4,455.00
Ceramic	sf	\$ 4.25	1400	\$ 5,950.00
Ceiling finishes				
Painting	sf	\$ 0.62	4950	\$ 3,069.00
Floor finishes				
Carpet/resilient	sf	\$ 3.11	4070	\$ 12,657.70
Ceramic	sf	\$ 6.38	880	\$ 5,614.40

Casework

Restroom vanities	lf	\$	32.00	34	\$	1,088.00
Dress Rm counters	lf	\$	18.20	112	\$	2,038.40
Cater Kit cabinets	lf	\$	165.50	22	\$	3,641.00
Concession, counter	lf	\$	32.00	30	\$	960.00
Restroom accessories	sf	\$	5.00	880	\$	4,400.00

\$117,266.00

Plumbing

Plumbing for Addition	allow	\$70,000.00	1	\$ 70,000.00
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\$ 70,000.00

Fire Protection

Fire Protection for Addition	allow	\$13,000.00	1	\$ 13,000.00
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\$ 13,000.00

Mechanical

HVAC for Addition	allow	\$70,564.00	1	\$ 70,564.00
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\$ 70,564.00

Electrical

Electrical for Addition	allow	\$73,080.00	1	\$ 73,080.00
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\$ 73,080.00

Building Site Work

Demolish rear additions	sf	\$ 3.25	22000	\$ 71,500.00
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Landscaping	allow	\$ 2,500.00	1	\$ 2,500.00
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\$ 74,000.00

Total Construction Hard Cost

\$597,315.00

Contractor G/A @ 10%		\$ 59,731.50
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Bonding @ 1.7%		\$ 10,154.36
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Total Construction Cost

\$667,200.86

A/E Fees @ 8%	All Consultants includes MEP, Civil/Struct, (Excludes Hazardous Materials Consult.)	\$ 53,376.07
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Conting. 4%		\$ 26,688.03
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Total

\$747,264.96

Abbreviations

allow - allowance

ea - each

lf - lineal feet

n/a - not applicable

sf - square feet

Dunbar Theater						
Owners Theatre Equipment						
Description	Furniture, Fixtures and Equipment (Includes Theatrical Lighting Fixtures)				Total Cost	
Curtains					\$ 25,000.00	
Stage Rigging					\$ 75,000.00	
Theatrical Lighting Instruments					\$ 25,000.00	
Dimming System Allowance					\$ 50,000.00	
Sound System Allowance					\$ 75,000.00	
Projection Screen					\$ 10,000.00	
Seating Allowance - approx. 150/seat (for fixed seating only)					\$ 15,000.00	
Acoustic Treatments					\$ 25,000.00	
Total Cost					\$ 300,000.00	

Dunbar Theater					
Cost Estimate Project Summary					
	Existing Bldg	Additions 1&2	Owners Equip	Project Total	
Civil, Structural, Architectural	\$ 249,859.98	\$ 370,671.00			
MEP	\$ 127,104.00	\$ 226,644.00			
Total Hard Construction Cost	\$ 376,963.98	\$ 597,315.00			
Contractor G/A @ 10%	\$ 37,696.40	\$ 59,731.50			
Bonding @ 1.7%	\$ 6,408.39	\$ 10,154.36			
Total Construction Cost	\$ 421,068.77	\$ 667,200.86			
A/E fees	\$ 42,106.88	\$ 53,376.07			
Construction Contingency	\$ 25,264.13	\$ 26,688.03			
Owners Equipment			\$ 300,000.00		
Total Cost	\$ 488,439.77	\$ 747,264.96	\$ 300,000.00	\$ 1,535,704.73	
Cost per square foot	\$ 93.04	\$ 143.15			
(If Only Phase One Addition is built at this time, The Total Project Cost may be reduced by approximately \$240,000.00)					
Note: Owners survey cost,financing/legal fees and loose furniture and equipment are not included in this budget.					

APPENDIX B

MANAGEMENT

MODELS / SCENARIOS

MANAGEMENT MODELS / SCENARIOS

AMS has studied the governance of many cultural arts centers and determined that non-academic (school, college or university) centers are generally operated in one of three modes. Which of these modes is utilized in a particular community is based on the unique conditions in place in that community. A fourth, rarely utilized model of tenant self-governance is also briefly addressed. The four modes are described briefly below:

❖ **Independent Not-for-profit**

In this scenario, a corporation formed under section 501(c) 3 of the IRS code governs the facility. This is a not-for-profit corporation that serves an educational and public-benefit mission and is thus eligible to solicit and receive tax-deductible contributions for capital funding and operations. The Board of Directors of a 501(c)3 generally comprises community leaders and represents the array of stakeholders needed to bring the project into reality and then guide its operation. Typically, the incorporating Board of Directors establishes Articles of Incorporation and by-laws that provide for the enterprise to be self-perpetuating, establishes criteria for membership on the Board, provides committee structure, and designates the responsibilities of officers and staff.

The primary benefits of a not-for-profit corporation include the ability to solicit and receive contributions, the representativeness of the Board, and the independence of its governance.

❖ **Government / Quasi-government operation**

In some communities, arts centers are developed by the public sector and operated as a unit of local government. This structure is most often used where public funding comprises not only the most significant portion of capital financing, but also the largest source of operating revenue – whether through community general funds or by a dedicated tax revenue stream. It is generally acknowledged that it is difficult to raise significant private operating funds for publicly operated facilities and that is why the independent not-for-profit model has become so prevalent. However, there are successful facilities that combine a governmentally operated building with financial assistance from a not-for-profit fundraising organization.

In most cases, the local government appoints an Advisory Board that provides guidance to the local legislative body and elected officials in terms of operations, and may have a voice in the selection of key staff. In some communities, this advisory board takes the form of an appointed authority with delegated responsibility for operations, separating the facility and local government by one step. This model of operation is often found in smaller or newer communities without a tradition of philanthropic support or the depth of private sector capacity to maintain operations at the desired level.

❖ **Contract management / Independent management by outside professionals**

Generally used as an alternative to government operation, although also occasionally seen as a commercial for-profit operation, this approach allows an owner to enter into a management agreement with a for-profit or not-for-profit entity to operate the facility while retaining ownership. Contract terms establish the responsibilities of each party, which can range from criteria for financial performance to requirements for access by community groups that are subsidized by the public sector. Beyond the basic requirements of operation, the facility manager is then given free rein to operate the facility as it sees fit for the best possible financial result. This often puts community users and organizations lower on the priority list as opposed to commercial entertainment opportunities that could generate net income for the operator.

❖ **Management by primary tenant**

On very rare occasions, management of a community arts center is turned over to an existing performing and/or presenting organization. This type of arrangement generally can be effective if the managing organization is also the only resident group at the facility, and if the organization is able to take on the responsibilities of facility management and maintenance as well as continue its existing programmatic activities. AMS recommends against having one of multiple resident groups be responsible for any aspect of managing a facility being built for communal use.

Recommendation

AMS recommends that the City of Wichita own and manage the Dunbar Theatre. As has been described in the market study, there is a demonstrated lack of private sector funding for capital and operational needs for this small venue in a community-based setting, and as the City would be expected to play a major role in the ongoing operational funding of the facility, it has a vested interest in maintaining managerial supervision of the facility. Furthermore, as the City already manages other cultural venues in town (e.g., CityArts), it has the organizational understanding necessary to successfully operate the Dunbar.

AMS would also recommend the formation of an Advisory Board from among community leaders who represent, although indirectly, the key stakeholders in the project. A Board of not less than 7 and not more than 15 is recommended initially. The sectors of the community that should be represented include the arts, business leadership, philanthropy and education.

If the City decides to operate the facility itself (rather than entering into a management agreement) AMS would recommend the establishment of an independent not-for-profit “Friends of the Dunbar” organization. These types of organizations generally have as their primary goal fundraising for supporting operations, although they often engage in a wide variety of other activities, from raising general community awareness to operating arts education programs and in some instances utilizing the facility as a presenter.

APPENDIX C

MANAGEMENT EXPENSES AND OPERATIONS COST

Memorandum Report

AMS Planning & Research developed an operating estimate for the proposed renovated Dunbar Theatre in Wichita, Kansas. This memorandum report follows the earlier research findings submitted on April 6, 2006 covering Leadership Interviews, Market Analysis, Competitive Facilities Assessment, and Prospective User Needs.

Operating projections have been based on the existing building of 5,250 square feet, a proposed Phase 1 addition of 2,820 square feet, and a Phase 2 addition of 2,400 square feet.

Assumptions

The following assumptions have been used to generate the operating estimates:

- Theater will have 214 seats
- Total square footage of the building is 10,470, consisting of existing 5,250, Phase 1 addition of 2,820, and Phase 2 addition of 2,400 square feet.
- One additional rentable space is included in the building during, that being a Rehearsal Hall/Meeting Room of about 750 square feet. With the availability of a catering kitchen, this space could be used for meetings, small special events, and other functions.
- Fringe benefits are paid to staff at a rate of 30% of salary.
- 50% of audiences are expected to pay an average of \$3.50 each for concessions. (This is slightly above typical levels because of the proposed cabaret-style seating).

Summary

Below is the summary of revenues and expenses. Using conservative estimates for staffing and rental rates, annual operating shortfall is in the range of \$215,000.

Historic Dunbar Theatre - Wichita, KS	
SCHEDULE 2: SUMMARY PRO FORMA	Stable Year
OPERATING REVENUES	
Rental Income	\$37,196
Chargebacks & Cost Recovery	\$20,407
Concessions (Net Revenue)	\$7,134
Box Office Ticket Charges	\$3,397
TOTAL OPERATING REVENUES	\$68,134
OPERATING EXPENSES	
Personnel	\$176,757
Programming	\$16,000
Administrative Overhead	\$17,325
Occupancy	\$59,679
Expense Contingency @ 5%	\$13,488
TOTAL OPERATING EXPENSES	\$283,249
Operating Revenue as % of Expenses	24.05%
OPERATING DEFICIT	\$215,115

Expenses

Staffing

An extremely conservative assumption has been made that the venue could operate with 3 full-time staff people – a Facility Manager, Receptionist/Administrative Assistant, and an Operations/Technical Director. Staffing costs, with benefits, amount to \$148,850 annually. Because there are only three full-time positions, about \$7,500 annually is allocated for part-time, overtime, and temporary staff (especially to provide support services to facility renters), bringing total personnel costs (non-reimbursable) to \$156,000. Costs for stagehands and house managers are billable to renters, and add an additional (pass-through) \$20,400.

Administrative Overhead

Standard allowances are provided for administrative overhead costs for printing, postage, telephone, equipment repair and replacement, totaling about \$12,425 annually.

Programming

It is assumed that the Dunbar's initial "presenting" activity will be limited to films, approximately 60 a year (or twice weekly for 30 of 52 annual weeks). An allowance is made for film rental costs (approximately \$75/rental), film presenting costs (additional hourly staff for concessions, ticket sales, etc.), and marketing.

Occupancy

Costs to occupy the building amount to \$5.70 per square foot, consisting of Janitorial Services (\$1.29/sf), Utilities (\$1.88/sf), and maintenance contracts (\$1.34/sf), and insurance and bonding (\$1.19/sf). Total annual occupancy costs are estimated at about \$60,000.²

Total

Total operating expenses are projected at \$269,761 each year, plus an expense contingency allowance of 5% (equaling \$13,488), for total operating costs of \$283,249.

Revenues

Revenues derive from rentals of the theater (\$25,616), rental of the rehearsal hall/meeting room (\$11,580), ticket sales from film presentations (\$5,136) and from labor chargebacks, or pass-through costs to renters for hourly and contract technical staff (\$20,407). Net income from concessions (\$7,134), and box office ticket surcharges (a recommended \$1/ticket fee imposed on a portion of tickets sold at the venue, not including film presentations, resulting in an additional \$3,397 in income). Total revenues amount to about \$73,270.

Rental Rates

Theater rental rates are provided in 5 separate categories, ranging from \$0.75/seat for local non-profit groups (performance rate), and \$0.33/seat for local non-profit rehearsals. Commercial rentals for performances would be charged \$2.50/seat and \$1.25 for rehearsals, and non-performance uses would be billed at \$3/seat.

(Please note – it will be imperative to provide affordable rental rates for the majority of prospective users. While industry averages for local non-profit rentals are more in the range of \$1/seat, our research with potential users in Wichita suggests this rate would be too costly for many community-based and emerging arts groups. Therefore, less expensive rates are proposed to encourage activity in the building).

Labor Chargebacks

The costs of stagehands for performances and rehearsals is a pass-through to facility renters; fees of \$75 for stagehand labor and \$50 custodial services are charged for half of uses. Equipment rental of \$35/use is assumed to be charged for 35% of event dates. \$20,407 is the total income from this category.

Utilization

Theater

Uses of the theater by local non-profit cultural groups are estimated at 90 performance dates and 40 rehearsal/technical dates annually. (Initial research revealed demand for 13-21 rental dates; the consultants are comfortable assuming this additional level of activity based on the potential attractiveness of this venue in terms of flexible seating, affordable rental rates, and other factors). An additional 17 rentals are assumed, for a total of 217 event dates, consisting of 113 performance dates.

²Building occupancy costs are derived from standard industry benchmarks and local data for the State of Kansas, “suburban” buildings of under 50,000 square feet as listed in the Building Owners and Managers Association (BOMA) guide.

Rehearsal Hall/Meeting Room

Thirty rentals (of about 3 hours each) by non-profit groups are envisioned in this 750 square foot room, plus an additional 24 rentals by private and commercial organizations. Hourly rentals are also projected, with 324 hours estimated (based on 3 rentals of 3 hours each for 36 of 52 annual weeks).

Attendance & Ticket Prices

Ticket prices for local non-profits are assumed to be \$10-12, and for other performance rentals, in the range of \$14-15. Film presentations would be offered at \$2.00 ticket prices. Using conservative estimates of 50% and 65% of capacity sold (for performances), respectively, and 20% of capacity for films, results in projected attendance of about 13,589 annually.

Pro Forma Detail

Historic Dunbar Theatre - Wichita, KS	
SCHEDULE 1: KEY ASSUMPTIONS	
PERFORMANCE SPACE ASSUMPTIONS	
Theater Seating Capacity	214
Theater Rental Rates	
Local Non-Profit Per-Seat Rent	\$0.50
Other Non-Profit Per-Seat Rent	\$1.00
Commercial Performance Per-Seat Rent	\$2.50
Non-Performance (Corporate) Per-Seat Rent	\$3.00
ECONOMIC ASSUMPTIONS	
Fringe Benefits Rate	30%
Contingency % of Operating Expenses	5%
Average Concession Transaction	\$3.50
Concession Capture Rate	50%
Concession Contribution Margin	30%
BUILDING ASSUMPTIONS	
Square Footage	10,470
Occupancy Costs per Sq. Ft., calculated	\$5.70

Historic Dunbar Theatre - Wichita, KS	
SCHEDULE 2: SUMMARY PRO FORMA	Stable Year
OPERATING REVENUES	
Rental Income	\$37,196
Chargebacks & Cost Recovery	\$20,407
Concessions (Net Revenue)	\$7,134
Box Office Ticket Charges	\$3,397
TOTAL OPERATING REVENUES	\$68,134
OPERATING EXPENSES	
Personnel	\$176,757
Programming	\$16,000
Administrative Overhead	\$17,325
Occupancy	\$59,679
Expense Contingency @ 5%	\$13,488
TOTAL OPERATING EXPENSES	\$283,249
Operating Revenue as % of Expenses	24.05%
OPERATING DEFICIT	\$215,115

Historic Dunbar Theatre - Wichita, KS		
SCHEDULE 3: REVENUE SUMMARY		
	Reference	Stable Year
Facility Rental		
Theater	Utilization	\$25,616
Rehearsal Hall/Meeting Room	Utilization	\$11,580
Costs Recovered from Renters	Chargebacks	\$20,407
<i>Sub-Total, Facility Rental</i>		<i>\$57,603</i>
Programming		
Film Series Ticket Sales	Attendance-Theater	\$5,136
<i>Sub-Total, Programming Revenue</i>		<i>\$5,136</i>
Other Operating Revenue		
Food/Beverage, Net	Concession/Box Office	\$7,134
Box Office Ticket Charges	Concession/Box Office	\$3,397
<i>Sub-Total, Other Operating Revenue</i>		<i>\$10,531</i>
TOTAL OPERATING REVENUES		\$73,270

Historic Dunbar Theatre - Wichita, KS		
SCHEDULE 4: EXPENSE SUMMARY		Stable Year
Personnel	Reference	
Compensation - Staff	Staffing	\$148,850
Stagehands, House Managers	Admin Exp.	\$20,407
Part-Time, Overtime, & Temps	Admin Exp.	\$7,500
<i>Sub Total, Personnel</i>		<i>\$176,757</i>
Administrative Overhead		
Printing Fees	Staffing	\$1,250
Postage & Mailing	Admin Exp.	\$1,000
Public Relations/Special Events		\$4,000
Equipment/Supplies	Admin Exp.	\$5,300
Travel, Subscriptions, Licenses	Admin Exp.	\$3,075
Telephone	Admin Exp.	\$2,700
<i>Sub Total, Admin. Overhead</i>		<i>\$17,325</i>
Programming		
Film Rental Fees		\$4,500
Film Presenting Costs		\$3,000
Gallery Programs (installation, etc.)		\$5,000
Marketing		\$3,500
<i>Sub Total, Programming</i>		<i>\$16,000</i>
Occupancy		
Janitorial Services		\$13,506
Utilities		\$19,684
Maintenance Contracts		\$14,030
Insurances and Bonding		\$12,459
<i>Sub-Total, Occupancy</i>		<i>\$59,679</i>
TOTAL OPERATING EXPENSES		\$269,761
Expense Contingency @ 5%		\$13,488

Historic Dunbar Theatre - Wichita, KS				
SCHEDULE 5: THEATER RENTAL RATE SCHEDULE				
Rate Code	Description	Capacity	Per-Seat Charge	Amount
1	Local Non-Profit - Performance Rate	214	\$0.75	\$161
2	Local Non-Profit - Non-Perf./Tech/Rehearsal	214	\$0.33	\$71
3	Commercial Rentals - Performance Rate	214	\$2.50	\$535
4	Commercial Rentals - Tech/Rehearsal/Non-Perf.	214	\$1.25	\$268
5	Convention Meetings/Lectures/Non-Perf. Uses	214	\$3.00	\$642
SCHEDULE 5B: OTHER SPACE RENTAL RATE SCHEDULE				
Rate Code	Description	Amount		
6	Rehearsal Hall/Meeting Room Non-Profit Rate (3 hours)	\$50		
7	Rehearsal Hall/Meeting Room Commercial Rate (3 hours)	\$150		
8	Rehearsal Hall/Meeting Room Hourly Rehearsal Rate	\$20		

Historic Dunbar Theatre - Wichita, KS					
SCHEDULE 6: RENTAL ADDITIONS / CHARGEBACKS			Stable Year		
	Fee	Frequency	# of Events	Fee	Amount
Labor Chargebacks	\$75	50%	273	\$75	\$10,238
Custodial Fees	Fee	Frequency	# of Events	Fee	Amount
	\$50	50%	273	\$50	\$6,825
Equipment Rental	Avg. Charge Per Event	Frequency	# of Events	Fee	Amount
	\$35	35%	273	\$35	\$3,344
TOTAL RENTAL ADDITIONALS					\$20,407

Historic Dunbar Theatre - Wichita, KS		
SCHEDULE 7: RENTAL UTILIZATION SUMMARY	Stable Year	
	USES	Rental Charge
Theater Rentals		
Total Non-Profit Uses	130	\$17,270
Total Other Uses	17	\$8,346
TOTAL - Theater	147	\$25,616
Rehearsal Hall/Meeting Room Rentals		
Non-Profit Reception / Meeting / Rehearsal	90	\$1,500
Commercial Reception / Meeting	36	\$3,600
Rehearsals (Hourly)	432	\$6,480
TOTAL - Rehearsal Hall/Meeting Room (excluding hourly)	126	\$11,580
TOTAL RENTAL EVENTS / RENT	273	\$37,196

Historic Dunbar Theatre - Wichita, KS				
SCHEDULE 8: THEATER UTILIZATION PROJECTIONS	Rental Rate Code	Stable Year		
		Uses	Rental Rate	Rental Charge
Local Non-Profit - Performance	1	90	\$161	\$14,445
Local Non-Profit - Tech/Rehearsal	2	40	\$71	\$2,825
TOTAL LOCAL NON-PROFIT		130		\$17,270
Dunbar-Sponsored Film Series	n/a	60	n/a	\$0
Commercial Rentals - Performance	3	10	\$535	\$5,350
Commercial Rentals - Tech/Rehearsal	4	4	\$268	\$1,070
Convention Meetings/Non-Perf.	5	3	\$642	\$1,926
TOTAL OTHER USES		17		\$8,346
TOTAL PERFORMANCE DAYS		100		
TOTAL EVENT DAYS		207		\$25,616

Historic Dunbar Theatre - Wichita, KS					
SCHEDULE 9: THEATER ATTENDANCE PROJECTIONS			Stable Year		
	Avg. Ticket Price (2006 \$\$\$)	Avg. % Sold	Adjusted Avg. Ticket Price	Projected Attendance	Projected Ticket Sales
Local Non-Profit - Performance	\$12	50%	\$10.00	9,630	\$96,300
Film Series	\$2	20%	\$2.00	2,568	\$5,136
Other - Performance	\$15	65%	\$14.00	1,391	\$19,474
TOTALS				13,589	\$120,910

Historic Dunbar Theatre - Wichita, KS				
SCHEDULE 10: OTHER SPACE UTILIZATION PROJECTIONS			Stable Year	
	Rental Rate Code	Uses	Rental Rate	Rental Charge
REHEARSAL HALL/MEETING ROOM RENTALS				
Non-Profit Reception / Meeting / Rehearsal	6	30	\$50	\$1,500
Commercial Reception / Meeting	7	24	\$150	\$3,600
TOTAL RENTALS (NOT HOURLY)		54		
Rehearsals (Hourly)	8	324	\$20	\$6,480
TOTAL REHEARSAL HALL/MEETING ROOM REVENUE				\$11,580

Historic Dunbar Theatre - Wichita, KS					
SCHEDULE 11: CONCESSION SALES & BOX OFFICE REVENUE			Stable Year		
			Tickets	Sales	
	TICKETS SOLD		13,589	\$120,910	
		Transaction	Capture		
		Average	Rate	Concession	
Food & Beverage			Sales		
Theater Patron Sales	\$3.50	50%	\$23,781		
Contribution Margin		30%		\$7,134	
	Tickets	Box Office Share	Per-Ticket Charge	Revenue	
Box Office	13.589	25%	\$1.00	\$3,397	

Historic Dunbar Theatre - Wichita, KS	
SCHEDULE 12: ADMINISTRATIVE EXPENSE DETAIL	Stable Year
Admin Personnel	
Compensation	\$148,850
Stagehands & House Managers	\$20,407
Part-Time, Overtime, & Temps	\$7,500
Sub Total, Personnel	\$176,757
Overhead	
Telephone - (based on headcount)	\$2,700
Postage & Mailing - Gen'l	\$1,000
Printing & Copying, General	\$1,250
Travel, Meetings, Mileage	\$1,500
Publications & Subscriptions	\$450
Memberships & Dues	\$625
Licenses/Fees/Permits	\$500
Office Supplies (based on headcount)	\$1,800
Equipment Repair/Maint./Support	\$3,500
Subtotal, Overhead	\$13,325
TOTAL ADMIN. & FIN.	\$190,082

Historic Dunbar Theatre - Wichita, KS			
SCHEDULE 13: STAFFING AND COMPENSATION	BASE SALARY	% Taxes & Benefits	Stable Year
Theater Manger	\$50,000	30%	\$65,000
Receptionist / Admin. Assistant	\$22,500	30%	\$29,250
Operations/ Technical Director	\$42,000	30%	\$54,600
TOTALS	\$114,500		\$148,850